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A Theoretical and Stylistic Analysis of Paul Ben-Haim's Five Pieces for Piano, Op. 34 and Piano Sonata, Op. 49

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A Theoretical and Stylistic Analysis of Paul Ben-Haim's *Five Pieces for Piano, Op. 34*
and *Piano Sonata, Op. 49*

by

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DEDICATION

In loving memory of my mother Marcy, and in honor of my father Jack, who have been my biggest supporters in life.

ACKNOWLEDGEMENTS

I would like to thank the members of my committee, Dr. Scott Price, Dr. Sara Ernst, Professor Phillip Bush, and Dr. Julie Hubbert. My academic advisor, teacher, and chairman of the committee, Dr. Price, has helped me immensely and without his patience, knowledge, and support, I would not be where I am today. To Dr. Ernst, I am thankful for the opportunity she has given me to teach privately, for helping me expand my knowledge, and for how she has added to my educational growth in piano teaching. To my piano professor Phillip Bush, I am extremely grateful for his constant encouragement, guidance, and reassurance in my piano lessons. He has helped me become the best pianist and musician that I have ever been and I am inspired by him every day. I wish to thank Dr. Julie Hubbert, with whom I have formed such a close bond, for her positivity, motivation, and encouragement.

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Professor Jehoash Hirshberg. I would like to thank Professor Hirshberg for providing me with information regarding public performances of Ben-Haim's works.

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I would like to express my thanks and appreciation to my friends and my extended family who have always supported me in my musical and educational studies. Thank you to my students, who help remind me why I am invested in both piano playing and teaching. Thank you to my cousins for their support in my musical studies, and I am thankful for the close bond that we share. Thank you to my siblings, Deborah Bletstein, and Charles Bletstein for supporting me in my musical endeavors. I would like to offer my gratitude to my aunts Dr. Beverly Bletstein, Diane Caskey, and Natalie Rosenfield who have always encouraged and supported me. To my wonderful mother and forever best friend, I thank you for the love and support you always gave me. To my beloved father, my rock and best friend, I owe a heartfelt thank you for never letting me forget that with strength, motivation, and positivity, I can accomplish what I set my mind to.

ABSTRACT

The purpose of this study is to provide a theoretical and stylistic analysis of Paul Ben-Haim's *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49*. The study consists of an analysis of form, meter, rhythm, harmony, melody, keyboard usage, and stylistic elements.

The study helps to educate musicians about Ben-Haim's music and conveys how the works are representative of compositional practices that combine Middle Eastern and Western elements. This study also introduces two major works of Ben-Haim's, including *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*. This study promotes one of the most significant Israeli composers, and portrays Ben-Haim's use of both Israeli and Middle Eastern harmonies and elements of Western music.

The study contains four chapters, a bibliography, and two appendices. Chapter one contains an introduction that includes historical information about the composer, the purpose and need for the study, related literature, and limitations. Chapter two consists of an analysis of Ben-Haim's *Five Pieces for Piano, Op. 34*. Chapter three consists of an analysis of Ben-Haim's *Piano Sonata, Op. 49*. Chapter four consists of a summary, conclusion, and recommendations for further study.

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CHAPTER I

INTRODUCTION

The Israeli composer Paul Ben-Haim (1897-1984) was originally born Paul Frankfurter in Munich, Germany.¹ Ben-Haim was born into a Jewish family; however, they were not extremely religious. Members of his mother's family had assimilated (converted to Christianity), as this was a societal occurrence throughout Munich by the Jewish people prior to World War II in an attempt to secure freedom and human rights. Although his father took Ben-Haim to Jewish services to expose him to the cultures and traditions of his heritage, Ben-Haim did not become orthodox.²

Ben-Haim's early life took place in Germany where he attended the Munich Academy of Music (1920) focusing on piano, violin, and conducting. Later in Germany, he conducted the Munich State Opera (1920-1924), and he additionally conducted at the Augsburg Opera House (1924-1931).³ Ben-Haim conducted Hindemith's *Neues vom Tage* (*Today's News*) at the Augsburg Opera in 1930.⁴ In 1949, Ben-Haim became director of the Jerusalem Academy of Music and was an advisor of pedagogy in 1960.⁵ He was awarded the Israel State Prize in 1957 for his symphonic work, *The Sweet Psalmist*

¹ Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992), 13.

² Ibid.

³ Ibid., 14.

⁴ Ibid., 18.

⁵ Ibid., 15.

of *Israel*, which was premiered by Leonard Bernstein in 1959.⁶ Ben-Haim emigrated to Palestine in 1933 to a suburb of Jaffa called Tel-Aviv, which would earn city status the following year. He spent most of his productive years in Tel-Aviv before his death there in 1984.⁷ Ben-Haim's emigration was primarily due to the rise of Nazism in Germany in 1933.⁸

Ben-Haim began to compose in a style that included Middle Eastern and Israeli techniques.⁹ During this time, Ben-Haim's possession of a tourist visa, and the dictates of Palestinian law, did not allow him to profit from his works in the region. By the influence of his friends, Ben-Haim changed his name in 1933 so that he could appear as a citizen with a Hebrew name. Ben-Haim's father's name was Heinrich, deriving from the word "Haim", which means "life" in Hebrew. "Ben" in Hebrew means "son of," resulting in "son of life."¹⁰ Ben-Haim composed for strings, voice, piano, and solo instruments (including wind, brass, and chamber music). He also composed works for soloist and orchestra including *Piano Concerto* (1963), *Violin Concerto* (1960), and *Cello Concerto* (1962). His symphonic works include *Concerto for Strings* (1947), and he also composed *Concerto Grosso* (1931) and *Pan, Symphonic Poem* (1931), which were both premiered by The Palestine Philharmonic Orchestra.¹¹

One of the hallmarks of Ben-Haim's compositional style is the combination of Western art music structures with Israeli and Middle Eastern compositional ideas. Israeli

⁶ Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992), 19.

⁷ Ibid., 18.

⁸ Ibid., 14.

⁹ Ibid., 12.

¹⁰ Ibid., 15.

¹¹ Ibid.

and Middle Eastern composers utilize dissonant harmonies, melodic lines with ornamentation, non-western syncopation, modal scales, and sections of improvisatory practice.¹² Ben-Haim's style changed continuously in Palestine as he was introduced to new cultural, artistic and musical ideas. Ben-Haim's style was also influenced by Arab and Israeli dances such as the debka and hora.¹³ These dances are similar in that they both consist of standing in a circle while holding hands. Once the music begins, people then move in a circular motion.

Ben-Haim's compositional style includes characteristics of neoclassicism. This is evident in his *Five Pieces for Piano, Op. 34* as the movements include dance suite forms such as intermezzo and toccata. Ben-Haim's *Piano Sonata, Op. 49* includes elements of neoclassicism such as the fugue and variation forms.

This study provides a stylistic analysis of two solo piano works, *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49*. These works are representative of Ben-Haim's compositional practices and combine Middle Eastern and Western elements. *Five Pieces for Piano, Op. 34* was composed in 1943.¹⁴ The work consists of five movements in suite form with stylized dances. The movements serve as character pieces: 1. *Pastorale*, 2. *Intermezzo*, 3. *Capriccio Agitato*, 4. *Canzonetta*, and 5. *Toccata*. The pieces are strict in form with basic structure, and combine Eastern and Western stylistic elements.¹⁵

¹² Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992), 16.

¹³ Ibid., 12.

¹⁴ Aviva Espiedra, "A Critical Study of Four Piano Sonatas by Israeli Composers" (DMA diss., Peabody Institute of the Johns Hopkins University, 1992), 85.

¹⁵ Ibid., 39-61.

Piano Sonata, Op. 49 was composed in 1954 and was dedicated to the pianist Menahem Pressler. It is unknown if Pressler premiered this work in concert, however it is certain that he recorded the sonata in 1955.¹⁶ Pressler learned the sonata from the original manuscript, and he received the printed version days before the recording.¹⁷ The sonata contains three movements: 1. *Preamble*, 2. *Fugue*, and 3. *Variations*.¹⁸ This sonata is similar to the *Five Pieces for Piano, Op. 34* as they both share Ben-Haim's practice of combining Middle Eastern and Western style elements. Ben-Haim's works were published through Israeli Music Institute, Israeli Music Publications, as well as Leeds Music Corporation.

Purpose of the Study

Paul Ben-Haim is one of the most significant Israeli composers and is categorized in a group of composers who emigrated to a new environment before the start of World War II. Ben-Haim was the most well-known composer during this time as he presented his multi-cultural compositional techniques.¹⁹ His popularity was also rising because of the position he held as president of the Israel Composers' Association.²⁰ His compositional practices include the use of Israeli and Middle Eastern harmonies in combination with Western art music structures. Ben-Haim's *Five Pieces for Piano, Op. 34* and *Piano Sonata, Op. 49* are representative of his compositional style and include various forms and meters,

¹⁶ Private e-mail correspondence with Gila Goldstein.

¹⁷ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works*, 2nd ed. Trans. Nathan Friedgut (Tel Aviv, Israel: Israel Music Institute, 2005), 259.

¹⁸ Aviva Espiedra, "A Critical Study of Four Piano Sonatas by Israeli Composers" (DMA diss., Peabody Institute of the Johns Hopkins University, 1992), 86.

¹⁹ Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992), 12.

²⁰ *Ibid.*, 15.

syncopated rhythms, Israeli melodic content and harmonies, a wide range of keyboard usage, and Israeli stylistic elements. The purpose of this study is to provide a stylistic and theoretical analysis to promote awareness and provide performers with a guide to understanding important features of Ben-Haim's works.

Need for the Study

Paul Ben-Haim contributed an important body of works that combined western structures with Israeli and Palestinian stylistic ideas. Although he remains a composer of note in historical treatises, his unique works deserve to be more well-known and there is a need for more in-depth study.

Limitations of the Study

The study consists of a stylistic and theoretical analysis of Paul Ben-Haim's *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*. The study includes an analysis of the form, meter, rhythm, harmony, melody, keyboard usage, and stylistic elements. References are made to other works by the composer, however the analyses are limited to *Five Pieces for Piano, Op. 34*, and *Piano Sonata, Op. 49*.

Related Literature

Information on Paul Ben-Haim may be found in monographs, performance guides, musical reviews, journals, and unpublished dissertations and theses. Two contributors include Hadassah Guttman and Liran Gurkiewicz. Guttman, a pianist and author of *The Music of Paul Ben-Haim: A Performance Guide*, has studied and performed Ben-Haim's works, including those composed in his European and late romantic style. Guttman provides background information on Ben-Haim's life and analyzes his major works. She then provides a guide which includes the artistic and technical demands needed for

performing Ben-Haim's works. These suggestions consist of approaches to articulation, interpretation, pedaling and phrasing.²¹

Liran Gurkiewicz studied Ben-Haim's works and wrote numerous articles about his style, including his choral pieces. His article, *Paul Ben-Haim: The Oratorio 'Joram' and the Jewish Identity of a Composer* discusses and analyzes the oratorio, which is written for mixed choir and soprano, tenor, and bass soloists. The article also discusses the difficulties Ben-Haim encountered in Palestine being both a Jew and a composer.²² Gurkiewicz also wrote *Paul Ben-Haim: Unpublished Archival Sources- New Perspectives*.²³ This includes two sets of unpublished notes, which were written by Ben-Haim. Information is included on the history of Israeli music, and Israeli folk song. It also includes information on Ben-Haim's collaboration with singer Bracha Zephira. Additionally, Gurkiewicz wrote *Paul Ben-Haim: Between East and West*.²⁴ This paper discusses Ben-Haim's Israeli style seen through his works, *Symphony No. 1*, *Symphony No. 2*, *The Sweet Psalmist of Israel*, and *The Eternal Theme*.

Israeli Music Publications published a short biography (1967) of Ben-Haim's life.²⁵ It includes listings of his orchestral, vocal, chamber, and solo works with small overviews

²¹ Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992).

²² Liran Gurkiewicz, "Paul Ben-Haim: The oratorio *Joram* and the Jewish Identity of a Composer," *Israel studies in Musicology Online* 11, (2013): 106.

²³ Liran Gurkiewicz, "Paul Ben-Haim: Unpublished Archival Sources- New Perspectives," *Israel studies in Musicology Online* 13, (2015-2016): 1-24.

²⁴ Liran Gurkiewicz, "Paul Ben-Haim: Between East and West."

²⁵ Israeli Music Publications, Ltd, *Paul Ben-Haim* (Tel Aviv: Israeli Music Publications, 1967).

and modest analyses. Brief citations are included on Ben-Haim's works in the *Guide to the Pianist's Repertoire: fourth edition*²⁶ by Maurice Hinson and Wesley Robert.

Jehoash Hirshberg, a musicologist from the Hebrew University of Jerusalem, studies Israeli music and has compiled research on Ben-Haim's life and musical output. He wrote the first monograph that was published in Israel, *Paul Ben-Haim: His Life and Works*.²⁷ This monograph provides biographical information on the composer as well as his musical output. Hirshberg also has an article published in *Grove Music Online*, *Paul Ben-Haim*.²⁸ This provides a biography of the composer and information on his compositional style. Kimberly Veenstra's *Paul Ben-Haim: Father of Modern Israeli Music*,²⁹ focuses on the life of Ben-Haim, history of national Jewish music, and Ben-Haim's Jewish influences. Martha Sandman Holmes' *Israeli Folk Dance*,³⁰ makes brief reference to Paul Ben-Haim, with discussion of Israel's culture and how it is presented through folk music. In 1984, Barbara Kaplan reviewed music education practices and cultural influences in Israeli music in her book, *Music Education in Israel*.³¹ Kaplan described the musical education opportunities that are provided in Israel's public schools. She also described the amount of student participation in musical activities throughout the country.

²⁶ Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire: fourth edition* (Bloomington, Illinois: Indiana University Press, 2014).

²⁷ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005).

²⁸ Jehoash Hirshberg, ed. *Grove Music Online*

²⁹ Kimberly Veenstra, "Paul Ben-Haim: Father of Modern Israeli Music," *The Ohio State Online Music Journal* 1, no. 2 (Autumn 2008).

³⁰ Martha Sandman Holmes, "Israeli Folk Dance," *Music Educators Journal* 67, no. 2 (October 1980): 36-39.

³¹ Barbara Kaplan, "Music Education in Israel," *Music Educators Journal* 70, no. 6 (1984): 57-60.

Multiple dissertations have been written on Ben-Haim's works. Holly Dalrymple's *From Germany to Palestine* discusses Ben-Haim's move from Germany to Palestine.³² The dissertation includes a comparison of his oratorio '*Joram*' written in Germany and *Kabbalat Shabbat*, written in Palestine. Aviva Espiedra's *A Critical Study of Four Piano Sonatas by Israeli Composers*, includes a study of four sonatas including Paul Ben-Haim's *Piano Sonata, Op. 49*.³³ Espiedra provides brief analyses, which also include Josef Tal's *Sonata for Piano*, Noam Sheriff's *Piano Sonata*, and Tzvi Avni Epitaph's *Piano Sonata No. 2*. Espiedra presents reasons for the need for Israeli music and how composers showcased the influence of Israeli history in their music. Others have written analyses on certain pieces of the composer, such as Clark Stephen Spencer's *Paul Ben-Haim's Sonata in G*.³⁴ This dissertation serves as a stylistic and theoretical approach to Ben-Haim's sonata for solo viola.

There are many online resources that highlight both Ben-Haim's life and musical output. Resources include the *Oxford Online*³⁵, and *Grove Online*³⁶ encyclopedias. Both resources include biographies of the composer. There are various articles from

³² Holly Dalrymple, "From Germany to Palestine: A Comparison of Two Choral Works by Paul Ben-Haim- *Joram* And *Kabbalat Shabbat*" (DMA diss., University of North Texas, 2013).

³³ Aviva Espiedra, "A Critical Study of Four Piano Sonatas by Israeli Composers" (DMA diss., Peabody Institute of the Johns Hopkins University, 1992).

³⁴ Clark Stephen Spencer, "Paul Ben-Haim's Sonata in G (1951): Historical context, stylistic analysis, and a new edition for solo viola" (DMA diss., University of Oregon, 2014).

³⁵ Paul Griffiths, "Ben-Haim, Paul," *Oxford Music Online*, http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/opr/t114/e736?q=Pau%20%20Ben+Haim&search=quick&pos=2&_start=1 (accessed October 21, 2017)

³⁶ Jehoash Hirshberg, "Ben-Haim, Paul," *Grove Music Online*, http://www.oxfordmusiconline.com.pallas2.tcl.sc.edu/subscriber/article/grove/music/02689?q=Paul+Ben+Haim&search=quick&pos=1&_start=1#firsthit (accessed October 21, 2017).

synagogues, online discographies, and archives that list and discuss his compositions. Archives that list Ben-Haim's publications include *Arkivmusic*,³⁷ as well as *Classical Archives*.³⁸ Online discographies and articles from synagogues that contain a list of publications and information about works include an article from *EmanuelNYC*,³⁹ and a source by Claude Torres, *Paul Ben-Haim* discography.⁴⁰

Musical reviews by the *New York Times*⁴¹, *The Boston Globe*⁴², *The Jewish News of California*⁴³, *Open Letters Monthly*⁴⁴, *The National Library of Israel*⁴⁵, and

³⁷ Arkiv music, "Music in Exile-Chamber Works by Paul Ben-Haim." *Arkivmusic*, http://www.arkivmusic.com/classical/album.jsp?album_id=974997 (accessed October 21, 2017).

³⁸ Classical Archives, "Paul Ben-Haim (1897-1984)." *ClassicalArchives*, <http://www.classicalarchives.com/composer/11030.html#tvf=tracks&tv=music> (accessed October 21, 2017).

³⁹ Emanuel Nyc, "Paul Ben-Haim," *Emanuelnyc*, http://www.emmanuelnyc.org/composer.php?composer_id=75 (accessed October 21, 2017).

⁴⁰ Claude Torres, "Paul Ben-Haim," *Musiques-regenerees*, <http://www.musiques-regenerees.fr/Ben-Haim/BenHaimDiscographie.html> (accessed October 21, 2017)

⁴¹ Jon Pareles, "Paul Ben-Haim, Composer; Adapted Israeli Folk Music," *The New York Times*, <http://www.nytimes.com/1984/01/20/obituaries/paul-ben-haim-composer-adapted-israeli-folk-music.html> (accessed October 21, 2017).

⁴² Matthew Guerrieri, "A Musical Celebration of Israel's 60th Anniversary," *The Boston Globe*, <https://www.bmop.org/news-press/musical-celebration-israels-60th-anniversary> (accessed October 21, 2017).

⁴³ The Jewish News of Northern California, "Israeli-born pianist promises music from heart in S.F. concert," *The Jewish News of Northern California*, <https://www.jweekly.com/2004/05/07/israeli-born-pianist-promises-music-from-heart-in-s-f-concert/> (accessed October 21, 2017).

⁴⁴ Norman Lebrecht, "Paul Ben-Haim: Chamber Works," *Open Letters Monthly*, <https://www.openlettersmonthly.com/norman-lebrechts-album-of-the-week-paul-ben-haim/> (accessed October 21, 2017).

⁴⁵ "Paul Ben-Haim," *The National Library of Israel*, http://web.nli.org.il/sites/NLI/English/music/archives/detailed_archives/Pages/Paul_Ben-Haim.aspx (accessed October 21, 2017).

*Gramophone*⁴⁶ are resources that have reviewed both Ben-Haim's works and performances of his music.

Gila Goldstein's recordings of Ben-Haim's music are available on Naxos Music Library.⁴⁷ Gila Goldstein, born in Israel and an active pianist, has recorded many of Ben-Haim's piano works with this company, including the *Five Pieces for Piano, Op. 34* and the *Piano Sonata, Op. 49*. Artists such as Itzhak Perlman and Leonard Bernstein have performed and recorded Ben-Haim's music.

Scores are available through the Leeds Music Corporation and the Israeli Music Publications, which are both used for this study.

Design and Procedures

This study consists of four chapters, a bibliography, and appendices. Chapter one consists of an introduction that presents biographical and historical information about the composer as well as the purpose and need for the study, related literature, and limitations. Chapter two consists of a stylistic and theoretical analysis of Paul Ben-Haim's *Five Pieces for Piano, Op. 34*. Chapter three presents a stylistic and theoretical analysis of Paul Ben-Haim's *Piano Sonata, Op. 49*. Chapter four includes a summary, conclusion, and recommendations for further study.

⁴⁶ Charlotte Smith, "ARC Ensemble records works by Israeli Composer Paul Ben-Haim," *Gramophone*, <https://www.gramophone.co.uk/classical-music-news/arc-ensemble-record-works-by-israeli-composer-paul-ben-haim> (accessed October 21, 2017)

⁴⁷ Paul Ben-Haim, *Piano Music*, performed by Gila Goldstein. CEN 2506. CD. 2001

CHAPTER II

BEN-HAIM'S *FIVE PIECES FOR PIANO, OP. 34*

Paul Ben-Haim composed ten works for piano throughout his career: *Piano Suite No. 1, Op. 20a* (1933), *Piano Suite No. 2, Op. 20b* (1935), *Nocturne* (1935), *Piano Sonatina, Op. 38* (1946), *Five Pieces for Piano, Op. 34* (1943), *Melody and Variations for Piano, Op. 42* (1950), *Piano Sonata, Op. 49* (1954), *Music for Piano, Op. 53* (1957), *Music for Piano, Op. 57* (1967), and *Chamsin*, (1950). Ben-Haim composed a *Piano Concerto, Op. 41* (1949), comprising three movements: 1. *Vision*, 2. *Voices in the Night*, 3. *Dance*⁴⁸. The concerto was first performed by Frank Pelleg in 1949, and soon after it was recorded by Ben-Haim's friend, Varda Nishri.⁴⁹ Ben-Haim also composed *Capriccio for Piano and Orchestra* (1961), comprising one movement. The work was premiered in New York with Pnina Salzman as the pianist.⁵⁰ Ben-Haim's chamber works with piano include *Piano Quartet* (1927), *Piano Trio* (1939), and *Improvisation and Dance for Violin and Piano* (1971). Ben-Haim's works have been recorded by the Artists of the Royal Conservatory Ensemble, Menahem Pressler, Itzhak Perlman, Yehudi Menuhin, and Gila Goldstein.⁵¹

⁴⁸ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 409.

⁴⁹ *Ibid.*, 247.

⁵⁰ *Ibid.*, 331.

⁵¹ Charlotte Smith, "ARC Ensemble records works by Israeli Composer Paul Ben-Haim," *Gramophone*, <https://www.gramophone.co.uk/classical-music-news/arc-ensemble-record-works-by-israeli-composer-paul-ben-haim> (accessed November 14, 2017)

Five Pieces for Piano, Op. 34, composed in 1943, is representative of Ben-Haim's compositional practice of mixing Israeli and Middle Eastern stylistic elements into western musical forms. *Five Pieces for Piano, Op. 34* was first performed by Ben-Haim in 1944 on a broadcast of a Palestinian radio show.⁵² Later in the same year, Amalia Gibermann gave the first public performance of the work.⁵³ The work was first published by Joel Negen in 1948.⁵⁴

Five Pieces for Piano, Op. 34 contains five movements: 1. *Pastorale*, 2. *Intermezzo*, 3. *Capriccio Agitato*, 4. *Canzonetta*, and 5. *Toccata*. Table 2.1 shows the overall structure of the work.

Each movement contains tonal centers, but there are no overarching key centers for the entire work. Ben-Haim incorporated Israeli and Middle Eastern idioms in his work, such as the Arabic *maqam* mode, as well as Western diatonic modes.⁵⁵ He uses these modes interchangeably throughout the movements: *Pastorale*: Arabic *maqam*; *Intermezzo*: diatonicism; *Capriccio Agitato*: Arabic *maqam*, diatonicism; *Canzonetta*: diatonicism; *Toccata*: Arabic *maqam*, diatonicism.

Ben-Haim also uses the Jewish *Steigers*⁵⁶ in the *Five Pieces for Piano, Op. 34*. The word *steiger* is derived from the Yiddish language and refers to a scale associated with prayer. One of the *steigers* is the *Ahavah Rabah*, and the feature of this mode is the

⁵² Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 219.

⁵³ Ibid.

⁵⁴ Ibid., 405.

⁵⁵ Ibid., 217.

⁵⁶ Ibid.

Table 2.1: Overview of *Five Pieces for Piano, Op. 34*

Overview	<i>Pastorale</i>	<i>Intermezzo</i>	<i>Capriccio Agitato</i>	<i>Canzonetta</i>	<i>Toccata</i>
Form	ABA ¹	ATBTBAA ¹	IATA ¹ BB ¹ C, sectional	ABA ¹ , constant four bar phrases	AT ¹ A ¹ T ² BA ¹ A
Meter	3/4, 4/4	9/8, 12/8	3/4, 2/4, 4/4	3/4, 4/4	2/4, 3/4, 5/8
Rhythm	Note values: ♩ ♪ ♪ ♪ ♪ ♪ ♪. Frequent use of: quintuplets, sextuplets	Note values: ♪ ♪. ♪ ♪. ♪ ♪. Frequent use of: duplets, dotted triplet figures	Note values: ♪ ♪ ♪ ♪ ♪ ♪. Frequent use of: triplets, quintuplets, sextuplets, septuplet, octuplet, 9-tuplet, 10-tuplet	Note values: ♪ ♪ ♪ ♪ ♪. ♪ Frequent use of: ♪ in LH and ♪ in RH	Note values: ♪ ♪ ♪ ♪ ♪ Frequent use of: alternating ♪ in both hands
Harmony	Tonal centers of A and E minor	Tonal centers of A-flat major and E-flat minor	Tonal centers of A minor Pentatonic, D# minor pentatonic, whole tone, aeolian	Tonal centers of A minor and E major	Tonal centers of E, B, and C# minors E minor, C# minor, chromatic
Melody	1st theme: RH: Ascending and descending Am pentatonic scale, chromatic melody, whole tone scale	1st theme: dotted figure of 4 bar phrase with A-flat major key area 2nd theme: march-like, syncopated (AbM)	5 bar phrase of chordal melody at measure 5 beginning in F Lydian and continuing to modulate Theme appears in varied form at mm. 16	RH chordal melody in A dorian mode with LH arpeggiation in Am. Second theme in E major	-Repeated notes that highlight 1st theme of E-D-C-B -2nd theme: C# minor RH with accompaniment in the LH
Keyboard usage	Homophonic texture	Polyphonic texture	Homophonic and polyphonic texture, Wide range of low and high, black and white key patterns	Homophonic texture, Wide range of high and low	Light texture → Thick texture
Stylistic elements	Ornamentation, tone clusters Mode technique: Arabic <i>maqam</i> Tempo: Moderatamente mosso e quasi improvvisando	Syncopated 8th note figures, running 16th notes, tone clusters Mode technique: Diatonicism Tempo: Trasognato, quasi allegretto Style of improvisation and baroque style	Florid melismatic rhythmic pattern Use of octaves Mode technique: Arabic <i>maqam</i> , diatonicism Tempo: Vivo, ♩ =108 Style of improvisation	Arpeggiation in the left hand Mode technique: diatonicism Tempo: Andante, affettuoso, ♩ =48-52	-Constant repeating notes -Accents, octaves, RH and LH alternating pattern of toccata style -Mode technique: arabic <i>maqam</i> , diatonicism Tempo: Presto

augmented 2nd.⁵⁷ In *Pastorale*, this mode is used featuring the augmented second of F-G#. This *Steiger* is associated with the prayer that is used to ask for forgiveness. Figure 2.1 shows the *Ahavah Rabah* mode, featuring the augmented second between F and G#.



Figure 2.1: Example of *Ahavah Rabah* Mode⁵⁸

Ben-Haim also used the Arabic *maqam*. This is “the term used for the melodic modes of Arab music, covering both the ranking of pitches and the melodic patterns of a given mode.”⁵⁹ The Arabic *maqam* system is “based on the seven degrees of the scale, each degree generating one or more of the principal modes and their derivatives.”⁶⁰ Ben-Haim uses elements of the Arabic *maqam* in *Pastorale*, *Capriccio Agitato*, and *Toccata*. In addition to the mode system and “structural notes” (tonal centers) associated with the *maqam*, Ben-Haim also makes use of chromatic ornamentation that is characteristic of Arabic music.⁶¹

⁵⁷ Amnon Shiloah, *Jewish Musical Traditions* (Detroit, Michigan: Wayne State University Press, 1992), 126.

⁵⁸ Ibid., 127.

⁵⁹ "Maqām," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4204> (accessed November 18, 2017).

⁶⁰ Owen Wright, et al. "Arab music." *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01139pg1>. (accessed November 19, 2017).

⁶¹ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 217.

Pastorale

The first movement, *Pastorale*, may be divided into three sections, ABA.¹ The tempo marking of this movement is *Moderatamente mosso e quasi improvando*,⁶² and is marked ♩=56. The movement is in 3/4, changes to 4/4 right before the B section (m. 16), and changes back to 3/4 at the start of the B section. The texture is homophonic, with a drone-like accompaniment in the left hand, representative of a pastorale. The right hand contains thematic material and presents the first theme. The following rhythmic motive is repeated:

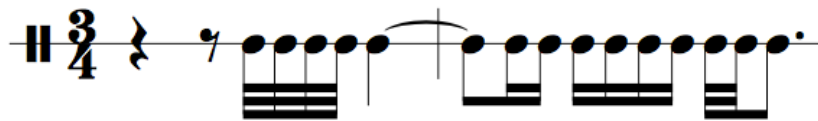








Figure 2.2: Rhythmic motive of *Pastorale*

The left hand has a constant rhythmic motive of a half-note, quarter note figure: (♩♩). The tonal centers consist of A minor pentatonic and E minor, however, passages modulate to other key areas that will be subsequently explained. The melody comprises a motivic figure of ascending and descending patterns using the A minor pentatonic scale, and later exploring other key areas (Table 2.2). Keyboard usage consists of frequently used intervals such as 4ths, 5ths, and 2nds. Stylistic elements include ornamentation and tone clusters. Ben-Haim indicates an overall soft sound, and used elements of modes such as Jewish *steigers* and the Arabic *maqam*.

Table 2.2 shows an analysis for the first movement.

⁶² Paul Ben-Haim, *Five Pieces for Piano* (New York: Leeds Music Corporation, 1948).

Table 2.2: Analysis for *Five Pieces for Piano, Op. 34, Pastorale*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A: mm. 1-16 -mm. 1-4: 4 bar phrase -mm. 5-8: 4 bar phrase -mm. 9-12: 4 bar phrase -mm. 13-16: 4 bar phrase	mm. 1-15: 3/4 mm. 16: 4/4	Note values:   RH rhythmic motive: LH rhythmic motive:  mm. 13-16: quintuplet RH mm. 16: sextuplet RH Syncopation, ties over the barlines	mm. 1-4: Tonal center of Am pentatonic mm. 5-8 tonal center of AM pentatonic mm.9-12: AbM pentatonic mm. 13: D9 mm. 14: C#9 mm. 15: C9° mm. 16: BM	1 st theme: mm. 1-4: Motivic figure of ascending and descending pattern using Am pentatonic scale - mm. 5-8: " using AM pentatonic scale - mm. 9-12: " using AbM pentatonic scale - mm. 13-16 " using harmonies of D,C#,C and BM	Intervals used: perfect 4ths, perfect 5ths, M2nds	-Improvisational Dream-like Expressive -Dynamics: <i>mp</i> , <i>p</i> , <i>pp</i> -Markings: Lontano (far), calando (softer), Grazioso (graceful) -Tempo marking: Moderatamente mosso e quasi improvando -In the style of the Arabic <i>maqam</i> -Ornamentation -Tone clusters in LH
B: mm. 17-28: -mm. 17-20: 4 bar phrase -mm. 21-24: 4 bar phrase -mm. 25-28: 4 bar phrase	mm. 17-28: 3/4	Note values:  Rhythmic motive: 	Tonal centers: A and E mm. 17-20: Tonal center of e minor and use of Ahavah Rabah scale E-F-G#-A-Bb-C-D# mm. 21-24: E tonal center mm. 25-28: E tonal center	2 nd theme: mm. 17-20: 4 bar phrase mm. 18: use of Ahavah rabah: F-G#:augmented 2 nd mm. 21-24: variation of 2 nd theme: one octave lower: E tonal center mm. 25-28: transition to A ¹	Intervals used: M2nds, Augmented 2nds, Augmented 5ths	-Markings: Perendosi (dying away) -Dynamics: <i>ppp</i> , <i>p</i> , <i>mp</i> , <i>mf</i> -In the style of the Arabic <i>maqam</i> -Elements of <i>Ahavah Rabah Steiger</i> -Tone clusters -Ornamentation
-A ¹ : mm. 29-37: -mm. 29: transition -mm. 30-33: 4 bar phrase -mm. 34-37: 4 bar phrase	mm. 29-37: 3/4	Note values:  Same motivic rhythm from A section	-mm. 29: Gb major chord -mm. 30-33: RH: tonal center of Am pentatonic -LH: Gb and Db tone cluster -mm. 34-37: tonal center of AM pentatonic	-mm. 30-33: restatement of 1 st theme in key area Am pentatonic -mm. 34-35: restatement of theme in key area AM pentatonic -mm. 36: restatement of A chord -mm. 37: D9 chord	Intervals used: perfect 4ths, perfect 5ths, M2nds	Markings: Sognoso e lontano (far/away) -Dynamics: <i>ppp</i> , <i>pppp</i> -In the style of the Arabic <i>maqam</i> -Tone clusters -Ornamentation

Measures 1-16 comprise the A section and present the first theme, which is a two-measure motive composed of an ascending and descending line of the A minor pentatonic scale.



Figure 2.3: *Pastorale*, mm. 1-2

The character of this movement is improvisational and expressive. Ben-Haim makes frequent use of ornamentation and dissonant sounds. There are quiet tone clusters in the left hand that support a dream-like, improvisational, and expressive melody in the right hand. Throughout this movement, Ben-Haim used scales such as the A minor pentatonic, whole tone, chromatic, and the *Ahavah Rabah* mode. Ben-Haim used an overall very soft sound with dynamics ranging from *pp-mp*.

Measures 17-28 comprise the B section and present the second theme in two four-bar phrases. Throughout this section, the tonal centers are A and E. In the right hand, Ben-Haim composed a combination of 8th, 16th, and 32nd note groupings. The left hand rhythm is the same rhythm in the A section: a half-note to quarter-note pattern. This rhythmic motive is shown in Figure 2.6. Ben-Haim composed tone clusters in the left hand, producing the dissonant and improvisational character of the piece. Throughout the movement, Ben-Haim's dynamic markings range from *ppp* and *mf*.

An element of the *Ahavah Rabah* mode is also used with an augmented second of F-G# at measure 18. The middle voice in measures 17-18 shows use of an ornamented *Ahavah Rabah* scale.



Figure 2.4: *Pastorale*, mm. 17-18

Measures 29-37 comprise the section A¹, with tonal centers of A and E. The thematic material in the right hand is the same thematic material used in the A section. At measures 35-37, the piece ends with an A minor tonal center and a D9 cluster chord in both hands.

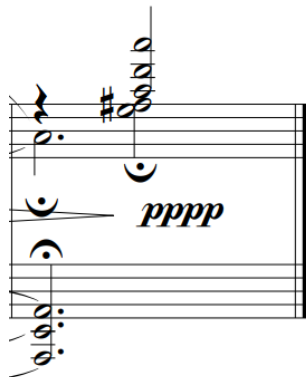





Figure 2.5 Last measure of *Pastorale*, mm. 37

Intermezzo

Table 2.3 shows an analysis for the second movement.

Table 2.3: Analysis for *Five Pieces for Piano, Op. 34, Intermezzo*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A: mm. 1-4	9/8	Note values: ♩ ♩ ♩ Rhythmic motive: 	tonal center of AbM	1 st theme: 4 bar phrase of dotted, syncopated figure/highlighting Ab and Eb	Use of all black keys	-Tempo marking: <i>Trasognato</i> , quasi <i>allegretto</i> ; dotted ♩ =ca. 69 -Cantabile melody -Grazioso marking -Una corda pedal -Dynamics: <i>mp</i> -Ornamentation
Transition: End of mm. 4-end of mm. 5	9/8 12/8	16 th note groupings	tonal center of DM, em, CM	transitional material	Arpeggiation	-Leggiero marking -Rubato, rit. -Dynamics: <i>pp</i>
B: mm. 6-20	mm. 6-14: 9/8 mm. 15-12/8 mm. 16-20: 9/8	Rhythmic motive: ♩ ♩ ♩	Tonal center Ab key area in RH LH key area of Ab, Eb, and Db	2 nd theme in RH: Ab mixolydian theme, dotted figures, syncopation	Use of parallel fourths in mm. 11-15 between both hands; imitation	-Dynamics: <i>mp</i> , <i>pp</i> -Dolce, grazioso -March-theme, dotted figures, syncopation
Transition: mm. 21-23	9/8	16 th note groupings	Tonal center of DM, em, CM	transitional material	Arpeggiation	Accel. and rubato
B: mm. 24-31	9/8	Rhythm motive: ♩ ♩ ♩	tonal center of EbM	2 nd theme in alternates between LH and RH: Eb key area theme, dotted figures, syncopation	Thicker texture with LH chords and addition of octaves	-Dynamics: <i>p</i> , <i>mp</i> , <i>mf</i> -Espress,

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A: mm. 32-38	mm. 32: 12/8 mm. 33-38: 9/8	Varied 1 st theme; rhythmic motive: adds duplets, alternates between 16 th note, 8 th note, dotted 8 th note, 16 th note, 8 th note	tonal center of DbM	Restatement of 1 st theme in DbM in RH and LH: hands alternate between contrary motion and parallel motion	Use of mostly black keys, contrary and parallel motion	-Dolce e grazioso, calando -Polyphonic texture -Elements of fugal writing -Dynamics: <i>pp</i>
A ¹ mm. 39-46	9/8	Rhythmic motive:  in RH Rhythmic motive:  in LH	tonal center of AbM	Restatement of material from 2 nd theme in RH Dotted syncopation figure in LH m. 41: transitional arpeggiation material of AM, BM, CM, dm, em, and FM m. 43: ending chords using a°, AbM, Ab7	Arpeggiation mm. 46: interval of a 2 nd : (Ab-Bb-) last cluster chord of piece	-Cantabile sound, syncopated melody -Dynamics: <i>ppp</i> , <i>pppp</i> , <i>ppppp</i> -Material getting softer and softer beginning at mm. 43: <i>ppp</i> ; mm. 45: <i>pppp</i> ; mm. 46: <i>ppppp</i>

The second movement, *Intermezzo*, may be divided into seven sections, including T's for transition sections, (ATBTBAA¹). The tempo marking is *Trasognato*,⁶³ *quasi allegretto*,⁶⁴ and is marked dotted ♩ = ca. 69. The movement's meter alternates between 9/8 and 12/8. The texture is polyphonic, with both hands sharing the same level of importance. The rhythm consists of dotted 8th note and 16th note figures and in the transitional material there are 16th note running figures (see Figure 2.9). The main tonal centers throughout are A-flat major and E-flat minor, however sections modulate for short periods of time, but always return to the main tonal center. The melody consists of two major themes, with transitional arpeggiation material dividing them. The main themes are march-like, syncopated figures that consist of dotted rhythms. Keyboard usage includes primary use of black keys, and arpeggiation. The character is dreamy and improvisational with a march-like theme and syncopated figures. In some figures, Ben-Haim composed the melody in both hands using a polyphonic texture. Often one hand imitates the other, resembling fugal writing. His markings of rubato, ornamentation, and frequent tempo changes give the piece an improvisational style. Ben-Haim used soft dynamics and he writes extremely softly towards the end of the piece using *ppp*, *pppp*, and *ppppp*. Ben-Haim created an impressionistic sound, resembling the style of Debussy.

The A section presents the first theme with A-flat major as the tonal center and the rhythm consists of dotted figures. The beginning of this movement is marked *grazioso* and

⁶³ "Trasognato in English." *Trasognato-English Translation-Bab.la Italian-English Dictionary*, Oxford University Press, en.bab.la/dictionary/Italian-english/trasognato (accessed November 21, 2017). The translation of *trasognato* means distant, dreamy, or faraway.

⁶⁴ Paul Ben-Haim, *Five Pieces for Piano* (New York: Leeds Music Corporation, 1948).

mp. At measure 4, the left hand has an E-flat pedal point that presents the second tonal center. Ben-Haim also wrote *una corda*, which helps create the overall mood. The T section occurs from the end of measure 4 until measure 5. Guttman indicated that measures 4-5 is its own section, but it also can be seen as transitional material.⁶⁵ It serves as transitional material as Ben-Haim composed 16th note groupings in the keys of D major, E minor, and C major.

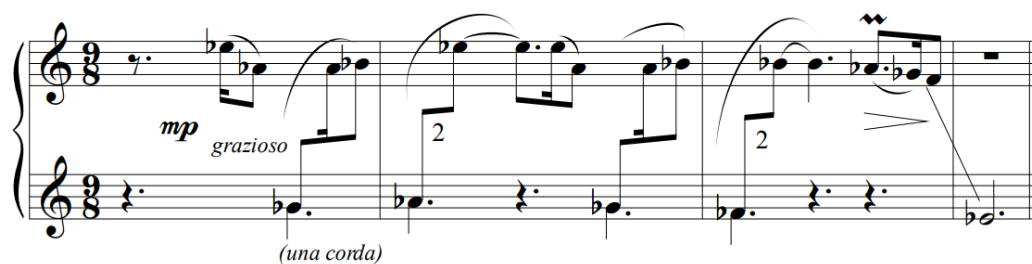


Figure 2.6: Section A of *Intermezzo*, mm. 1-4



Figure 2.7: Transitional material of *Intermezzo*, mm. 4-5

The B section presents the second theme, which resembles a syncopated march in the A-flat key area. Throughout this section, the left hand has pedal points of A-flat, E-flat and D-flat. Throughout this section the rhythm consists of syncopated triplet figures and dotted triplet rhythms. Ben-Haim used parallel fourths to present the theme before this section ends.

⁶⁵ Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (London: Scarecrow Press, 1992), 45.



Figure 2.8: Section B of *Intermezzo*, mm. 6-10

The T section is a short section from measures 21-23. This section is varied material of the previous T section. Ben-Haim created a sense of agitation with the right hand having 16th note groupings in D major, E minor, and C major. He marked this section rubato and it serves as a transition back to the return of the B section material.

Measures 24-31 present an elaboration of the B section. The theme is in an E-flat key area, though Ben-Haim switched this theme to the left hand.

Measures 32-38 present a return to the A section material. This time, however, the first theme is in a D-flat key area and both hands share the theme.

Measures 39-46 comprise the A¹ section and present the first theme in the original key area of A-flat. Measures 41-42 present the agitated arpeggiation figure that is heard in the T section. Ben-Haim changed the key of this arpeggiation to A major, B major, C major, D major, E minor, and F major. The final measures of 43-46 consist of A-flat key area chords. He incorporated chromaticism by including an A minor diminished chord, and an A-flat7 chord. The last two measures have A-flat major chords, presenting a return to the original key area. Ben-Haim, however, adds a 6th and in measure 45 presents an A-

flat major⁶ chord. The last measure closes with a dissonant tone cluster of A-flat and B-flat in the left hand with A-flat chord in the right hand. In the A¹ section, the dynamics begin at *ppp*, to *pppp*, and ends in *ppppp*. Ben-Haim was interested in very soft sounds, especially in *Pastorale*, *Intermezzo*, and *Canzonetta*.

Capriccio Agitato

The third movement, *Capriccio Agitato*, may be divided into seven sections, including an I for the introduction section, (IATA¹BB¹C). The tempo marking is *Vivo*⁶⁶, and is marked $\text{♩} = 108$. The movement's meter is in 3/4, however there are sudden changes to duple meter that last for only one measure at a time. The rhythm consists of florid melismatic figures, which comprise 32nd note tuplets as introduction and transitional material (see Figure 2.9). Ben-Haim's use of accents and syncopation highlight the movement's irregular rhythm. The main tonal centers throughout the movement are D# minor pentatonic and A minor pentatonic, however Ben-Haim also explores different modes such as Lydian and Aeolian. There are two main themes in this movement that serve as melodic material. The first theme is in F Lydian presented in consecutive octaves. The second theme is introduced later in the movement with a tonal center of E minor, with melody in the right hand and accompaniment in the left hand. Both themes are presented throughout the movement varied in a different key or rhythm. Keyboard usage consists of a wide range of keyboard geography, using *8va* symbols, increasing high and low sounds. The keyboard is used with arpeggiation, melismatic figures, octaves, and an overall thick texture. Table 2.4 shows an analysis for the third movement.

⁶⁶ Paul Ben-Haim, *Five Pieces for Piano* (New York: Leeds Music Corporation, 1948).

Table 2.4: Analysis for *Five Pieces for Piano, Op. 34, Capriccio Agitato*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
Introductory material: mm. 1-4	3/4	Note values: ♪ ♪ ♪ ♪ ♪ ♪ ♪ Frequent use of octuplets, 9-tuplets, 10-tuplets	tonal centers of d#m pentatonic, am pentatonic, C Lydian, B minor, F Lydian, am	Introductory material of melismatic 32 nd note runs in D#m and Am pentatonic	Ascending and descending melismas, wide range of keyboard geography	-Tempo marking: Vivo; ♪ = 108 -32 nd note melismas as introductory material -Dynamics: <i>F</i> , <i>sffz</i> improvisational sound
A: end of mm. 4-9	mm. 4-5: 3/4 mm. 6: 4/4 mm. 7-9: 3/4	Note values: ♪ ♪ ♪ ♪ Frequent use of septuplet, 9-tuplets,	tonal centers of D#m pentatonic, A minor, E Lydian, F Lydian,	1 st theme in F Lydian; chordal material presented in octaves	Parallel octaves	-Presents thematic material in octaves, thick texture, use of accents -Dynamics: <i>ff</i>
T: mm. 10-13	3/4	Note values: ♪ ♪ ♪ ♪ ♪ ♪ ♪ Frequent use of septuplets	Aeolian mode	transitional material of melismatic 32 nd note runs in Aeolian mode	Ascending and descending melismas	-Septuplets, accents -Dynamics: <i>sffz</i>
A ¹ : mm. 14-39	mm. 14-24: 3/4 mm. 25: 4/4 mm. 26: 2/4 mm. 27-39: 3/4	Note values: ♪ ♪ ♪ ♪ ♪ ♪ ♪ Frequent use of: quintuplets Constant sextuplet accompaniment with 8 th and 16 th note melodic line	tonal centers of em, bm, F#, am	E minor arpeggiation mm. 16: 2 nd entrance of theme using b melodic minor scale	Arpeggiation in both hands, wide range of keyboard geography, presents melodic line in the LH	Dynamics: Subito <i>pp</i> , <i>sf</i> , <i>fp</i> -Dreamy sound, accents
B: 40-46	3/4	Note values: ♪ ♪ ♪ ♪ ♪ ♪ ♪ Rhythmic motive: ♪ ♪ ♪ ♪ ♪ ♪ ♪	tonal center of em	mm. 40: 2 nd theme in Em in RH	Change of texture with RH melody and LH accompaniment	Accents, staccato marking

Stylistic elements include an improvisational sound, use of accents, syncopation, and irregular rhythm. Ben-Haim composed with markings such as *sfz*, and *forte*. This movement is one of the louder movements of the work, using dynamics such as *ff* and *fff*. Ben-Haim used elements of the *maqam*, by including both tonal centers and use of chromaticism as ornamental figures.

Measures 1-4 comprise the first section, which consists of ascending and descending material resembling a melisma. It serves as introductory material of 32nd note 9-tuplets beginning in the tonal center keys of D# minor pentatonic and A minor pentatonic in measure 1. Ben-Haim repeats this melismatic material through measures 2-4 with 10-tuplets, and octuplets in C Lydian, B minor, F Lydian, and A minor. The forte dynamic and *sfz* marking indicate an exciting and harsh sound that is further developed throughout the movement.



Figure 2.9: Introductory material of *Capriccio Agitato*, mm. 1-2

The A section, consisting from the end of measures 4-9, presents the first theme in F Lydian. The theme consists of a chordal melody that begins in F Lydian. The thematic material continues and Ben-Haim leads to a tonal center of E minor. The theme has a syncopated rhythmic figure and has accents on each 8th note.



Figure 2.10: First theme of *Capriccio Agitato*, mm. 4-9

Measures 10-13 comprise a varied form of the introductory material at measure 1. The rhythmic material is similar, consisting of septuplet melismatic figures, now in the Aeolian mode. This section serves as transitional material to the C section. At measures 11 and 13, Ben-Haim changed the key briefly to G# minor, through the use of G# arpeggios. The arpeggios are then followed by an F major chord. At measure 14, a key change occurs and the arpeggio figure is now in E Aeolian mode. Similar to the previous A section, the dynamics are *ff* and accented figures occur with *sfz* markings.

Measures 14-39 comprise the A¹ section, which presents constant arpeggiated figures between both hands in a sextuplet rhythmic figure. The arpeggiation between the hands is in the key of E minor. In measure 16, an entrance of a varied form of the first theme occurs, now presented in the key area of B melodic minor. The arpeggiation is marked *pp*, while the melody's dynamic is marked *mf*. Ben-Haim marked this section *intenso e marcato*. This section projects a strong melodic line in the right hand, over the mysterious mood that the ascending and descending arpeggiation in the left hand executes. At measure 25, the meter changes to 4/4, and at measure 26, the meter changes to 2/4 both

serving as interruptions between the constant texture of this section. Measures 34-39 serve as transitional material until the B section. The transitional material comprises arpeggiation in both hands of rhythmic figures consisting of sextuplets, septuplets, and octuplets.

Measures 40-46 comprise the B section, which presents the second theme in a tonal center of E minor. The right hand presents the melodic material, while the left hand presents supporting material, specifically intervals of consecutive 4ths. Ben-Haim indicated a *marcato* marking with accents, and the dynamics abruptly change between subito forte and piano.

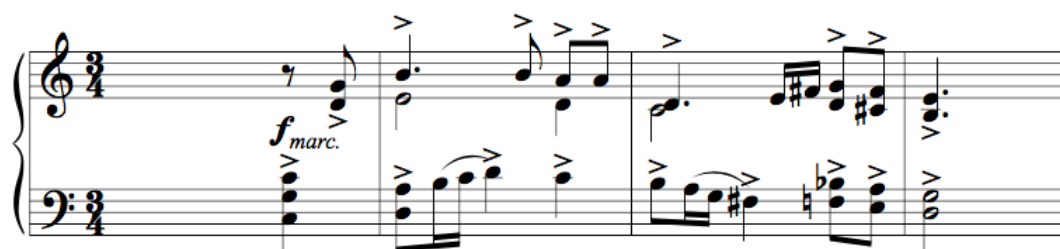


Figure 2.11: Second theme of *Capriccio Agitato*, mm. 39-42

Measures 47-55 comprise the B¹ section that consists of material from the second theme. Measures 47-48 consist of ascending 16th note patterns that serve as transitional material until the entrance of the second theme. Measures 49-52 present the second theme in the right hand with a key area of D major. The left hand contains an accompaniment figure of quintuplets using key areas of D major, B-flat major, C Lydian, and B minor. Measures 53-55 restate the second theme before the last section occurs, adding 32nd note gestures in 8va. This section utilizes a wide keyboard geography, with the left hand playing from below middle C and the right hand playing above C6. Ben-Haim wrote accents on each note of the melodic line and again marks this passage *marcato*.

Measures 56-68 comprise the C section, which consists of the closing material of the movement. Measures 56-57 contain an F# minor chord, followed by ascending septuplets in the same key area. This is a gesture that contains accents that produce a loud sound, marked *fp*. At measure 58 the time signature changes to 2/4 with chords in the A minor key area. The time signature returns to 3/4 and measure 59 contains the same F# minor chord from measure 56. Measures 59-61 contain ascending septuplets in the key area of E minor. Measure 62 consists of an A minor chord in the left hand with an E minor chord in the right hand. Followed by the chord consists of sextuplet arpeggiation in A major. Measures 63-65 reintroduce the first theme in the right hand in the key of C# minor with arpeggiated 32nd note figures in the left hand. Measures 65-67 restate the first theme with consecutive octaves in both hands in the key area of E minor. While Ben-Haim does not use a specific key for this movement, the ending consists of a clear key of A major as he writes an arpeggiation of the chord followed by an A/C# chord, containing the 3rd, and including a *fffz* marking. The ending is very dramatic as there is thick texture with the melody hidden in consecutive octaves between both hands. Ben-Haim also conveys the agitated mood of this piece with multiple forte dynamics and use of accents throughout.



Figure 2.12: Last four measures of *Capriccio Agitato*, mm. 65-68


Canzonetta

Table 2.5 shows an analysis for the fourth movement. *Canzonetta*, may be divided into three sections, (ABA). The tempo marking is *Andante affettuoso*, and is marked ♩ note=48-52.⁶⁷ The movement's meter alternates between 3/4 and 4/4. The texture is homophonic, with the right hand containing the melody and the left hand containing the accompaniment pattern. The melodic rhythmic figure is ♩ ♩ ♩|♩♩ ♩|♩ ♩|♩|, which takes place in the right hand. The left hand rhythmic accompaniment consists of a rhythmic pattern of ♩♩♩♩. The main tonal centers throughout are A dorian and E major. Modulation occurs in the B section, with the main tonal centers coming back in the A¹ section. There are two main themes that serve as melodic material. The first theme occurs in the A section, the second theme occurs in the B section, and the first theme reoccurs in the A¹ section. The main themes are expressive, affectionate, and the movement's character resembles a lullaby. Keyboard usage includes florid 16th notes, portraying a *cantando* melody. Ben-Haim composed the left hand of an ascending and descending bass line consisting of skips of fifths. Ben-Haim first presented the melodic material in the middle of the keyboard, and then restated the thematic material an octave higher. Ben-Haim indicated tempo changes throughout the B section, alternating between *accelerando* and *a tempo*. Like many of the other movements of this piece, *Canzonetta* contains elements of ornamentation, mordants, and softer dynamics including *p*, *pp*, *mp*, *ppp*, and *pppp*.

The A section presents the first theme with A dorian as the tonal center. The beginning of the movement is marked *molto dolce e cantando*, which portrays the cantabile and lullaby characteristic of the movement. The structure of this movement is divided into

⁶⁷ Paul Ben-Haim, *Five Pieces for Piano* (New York: Leeds Music Corporation, 1948).

Table 2.5: Analysis for *Five Pieces for Piano, Op. 34, Canzonetta*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A: mm. 1-16	3/4	Note values: ♩ ♪ ♪ Rhythmic motive: ♪♪♪ ♪ ♪♪ ♪	Tonal centers of Am, A dorian	-Four bar phrases of chordal melodic line (1 st theme) in A dorian mode -mm. 1-4, 5-8 -mm. 9-12: repeat four bar phrase 8va and octave addition -mm. 13-16: repeat four bar phrase with adding octave -LH: Skip of fifths (A-E) bass-line in A minor tonal key area	-Evenly divided into four bar phrases -Homophonic texture -Skips of fifths in LH	Tempo marking: ♩ = 48-52 Andante affettuoso -Use of ornamentation -Style of lullaby -Cantando marking -Espress. -Dynamics: <i>p</i> , <i>pp</i>
B: mm. 17-32	Mm. 17-21: 3/4 mm. 22: 4/4 mm. 23-29: 3/4 mm. 30: 4/4 mm. 31: 3/4 mm. 32: 4/4	Note values: ♩ ♪ ♪ ♪ Rhythmic motive: 	Tonal centers of EM, E Lydian, BM, EbM, BbM	-mm. 17-20: entrance of 2 nd theme in EM tonal key area in RH -mm. 21-24: Elaboration of 2 nd theme in key areas of EM and BM -mm. 25-28: Melodic line in EbM key area -mm. 29-32: Melodic line in BbM key area	-Evenly divided into four bar phrases -Homophonic texture -Skips of fifths and octaves in LH -Alternating between accel. and A tempo	-Amoroso marking: (loving) -EM: warmer sound -Use of chromaticism and flurid 16 th notes in the RH -Change of key areas

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A ¹ : mm. 33-44	3/4	<p>Note values: ♩ ♪ ♩. ♩ ♩.</p> <p>Rhythmic motive: ♩ ♩ ♩ ♩ ♩ ♩ ♩</p>	Tonal centers of Am, A dorian, Em	<p>-mm. 33-40: Restatement of 1st theme</p> <p>-mm. 41-44: Ending with chordal material in E minor</p> <p>-mm. 44: LH key area of Am and RH G7 chord</p>	<p>-Evenly divided into four bar phrases</p> <p>-Homophonic texture</p> <p>-Wide range of keyboard geography with low bass note at</p> <p>-mm. 42-44 and 8va chord in mm. 43-44</p>	<p>-Lontano marking (away)</p> <p>-Adagio at mm.. 43</p> <p>-Dynamics: <i>pp</i></p> <p>-mm. 42-43: <i>ppp</i></p> <p>-mm. 44: <i>pppp</i></p>

four bar phrases throughout all sections. The first theme has a chordal melody with an A minor bass pattern in the left hand.



Figure 2.13: Section A of *Canzonetta*, mm. 1-8

Measures 1-16 comprise the A section and the four bar phrases may be divided from mm. 1-4, 5-8, 9-12, and 13-16. Measures 1-8 complete the statement of the first theme in an A dorian tonal center. The theme is restated from measures 9-16, marked *8va*, which conveys an angelic character echoing the original theme. For this restatement, Ben-Haim presents the theme in consecutive octaves around E minor.

Measures 17-32 comprise the B section, also divided into four bar phrases. This section is marked *sempre e dolce (amoroso)*, which helps convey the warm character. This section is in E major and consists of four bar phrases. Measures 17-20 introduce the second theme in E major, show in Figure 2.14.

Measures 21-24 continue the second theme modulating to the E Lydian mode. The B section alternates between 3/4 and 4/4, and at measure 22 the first 4/4 measure occurs with an added *accelerando*. Ben-Haim reverts to 3/4 at measure 23. Measures 23-29 modulate to B major and Eb major. Measures 30-32 alternate between 4/4 and 3/4 with

accelerando. markings. When Ben-Haim returns to 3/4 he marks *a tempo*. The change of tempi and time signatures in the B section serve as interruptions, which lead to the return of the A¹ section at measure 33.



Figure 2.14: Section B of *Canzonetta*, mm. 17-18

Measures 33-44 comprise the A¹ section, divided into two four bar phrases. The last four measures consist of closing chordal material in the tonal center of A dorian. The entire section returns to triple meter, with an emphasis on beat one. Measures 33-40 consist of two four bar phrases, which is a restatement of the first theme. The right hand contains the chordal melody, while the left hand contains an ascending bass line of fifths in a tonal center of A dorian. The rhythmic motive is the same motive located in the beginning A section. Measures 41-44 consist of closing material with E minor chords in the right hand. The left hand consists of syncopated material in A dorian that serves as accompaniment. This section contains three dynamics markings: *pp*, *ppp*, and, *pppp*. The soft dynamics contribute to the lullaby character of the movement. The title, *Canzonetta*, also helps convey a vocal and song-like melody. At measures 42 and 43, Ben-Haim indicated *ppp*, with an *Adagio* marking at 43. Ben-Haim marked the last measure, measure 44, *pppp* with a fermata and an *8va* marking. Both hands are widely spread out across the keyboard as

Ben-Haim used a wide range of keyboard geography. The left hand plays a low note of A1, while the right hand ends with a G7 chord beginning on G6.

Toccata


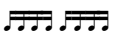

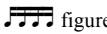

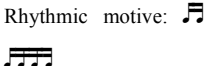
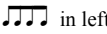
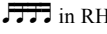
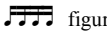
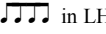

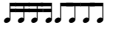
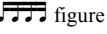



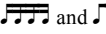
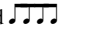
Table 2.6 shows an analysis for the fifth movement. *Toccata*, may be divided into seven sections, including T's for transition sections, (AT¹A¹T²BA¹A). The tempo marking of this movement is *Presto*, and the tempo is marked as ♩=160.⁶⁸ The movement's meter is 2/4, however there are meter changes to 3/4 and 5/8 in the second transitional section. The rhythmic motive consists of constant 16th notes in a repetitive pattern shared by both hands. The main tonal centers throughout the movement are E minor and C# minor, however modulation occurs in the second A¹ section. There are two main themes in this movement that serve as melodic material. The first theme is presented at the beginning of the piece in the left hand in E minor. The melodic motive consists of the notes: E-D-C-B. The second theme is introduced later in the movement with a tonal center of C# minor. The theme consists of a varied C# minor scale in the right hand. The left hand borrows thematic material from the first theme as it is presented in an 8th note bass pattern.





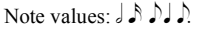



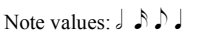


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⁶⁸ Paul Ben-Haim, *Five Pieces for Piano* (New York: Leeds Music Corporation, 1948).

⁶⁹ Ibid.

Table 2.6: Analysis for *Five Pieces for Piano, Op. 34, Toccata*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A mm. 1-50	2/4	Note values:  Rhythmic motive: 	Tonal key area of Em	1 st theme presented in LH: melodic theme: E-D-C-B in  rhythmic pattern	-mm. 1-38: centered around middle C -mm. 39-50: expands below middle C -Constant  figure -Use of melodic bass line	-Tempo marking: Presto; $\text{♩} = 160$ - <i>Leggiero</i> -Dynamics: <i>pp</i> , <i>ppp</i> , <i>mp</i> , <i>sfz</i> -Use of accents
T ¹ mm. 51-58	2/4	Note values:  Rhythmic motive: 	Tonal key area of Em	Transitional material:  in left hand and  in RH	Constant  figure in the RH and  in LH LH has 8va (playing A#1)	-Staccato, light passage -Dynamics: <i>pp</i>
A ¹ mm. 59-111	2/4	Note values:  Rhythmic motive: 	Tonal key area of Em	mm. 59-69: 1 st theme varied in both hands mm. 70-93: 1 st theme in LH in octaves mm. 94-102: transitional material with chromatic bass line mm. 103-111: 1 st theme in left hand chordal bass line	-Theme in octaves -- Constant  figure -Melodic bass line	-Dynamics: <i>p</i> , <i>cresc.</i> , <i>sfz</i> , <i>p e cresc.</i> -Use of accents, staccatos -Hides melody in bass line
T ² mm. 112-118	mm. 112: 2/4 mm. 113: 3/4 mm. 114: 2/4 mm. 115: 3/4 mm. 116: 5/8 mm. 117-118: 3/4	Note values:  Rhythmic motive:  	Tonal key area of Em mm. 116-118: C#m	Transitional material to the second theme	Rhythmic alternation of  and 	-Dynamics: <i>fp</i> -Frequent change of meter -Use of staccatos, accents

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
B mm. 119-151	2/4	Note values:  Rhythmic motive: 	mm. 119-134: C#m mm. 135-144: Tonal key area of Em mm. 145-151: transitional material	mm. 119-134: RH: 2 nd theme in C#m LH: 1 st theme varied; in C#m mm. 135-151: 2 nd theme in Em	 in LH and  in RH -mm. 147-151: theme in intervals of consecutive 7ths	-Dynamics: <i>p, cresc, poco a poco, sfz</i> -Use of accents, staccatos, trills, mordants -Melismatic 2 nd theme
A ¹ mm. 152-203	2/4	Note values:  Rhythmic motive: 	mm. 152-157: Em mm. 158-165: Am mm. 166-167: C#m mm. 161-203: modulation to Am, C#m, Em, AbM, BbM, F#M, C#°	mm. 152-157: 1 st theme presented in LH mm. 158-167: 1 st theme presented in both hands in octaves mm. 168-197 transitional material of  with chordal pedal tones mm. 198-203: 1 st theme material in consecutive octaves in both hands	-Consecutive octaves, theme in bass line, constant  figure -mm. 168-191: chords on downbeats	-Dynamics: <i>f, ff, fff</i> -Use of accents -Use of chordal material
A mm. 204-218	2/4	Note values:  Rhythmic motive: 	mm. 204-213: Em mm. 214-215: EbM mm. 216-217: EbM and GM mm. 218: Em	Material from beginning A section mm. 214-215: EbM mm. 216-217: Chord of EbM and GM mm. 218: 32 nd note descending in Em	Consecutive  figure	-Dynamics: <i>fff, pp, ff, sfzz</i> -Use of accents -Ending of 32 nd note arpeggio figure in Em -Indicated pedal marking mm. 214-218

second A¹ section. There are two main themes in this movement that serve as melodic material. The first theme is presented at the beginning of the piece in the left hand in E minor. The melodic motive consists of the notes: E-D-C-B. The second theme is introduced later in the movement with a tonal center of C# minor. The theme consists of a varied C# minor scale in the right hand. The left hand borrows thematic material from the first theme as it is presented in an 8th note bass pattern.

At the beginning of the movement, keyboard usage consists of material written around middle C, but as the movement progresses, material expands with a wide range of keyboard usage. The theme is often hidden in the left hand, or presented in varied ways, such as in octaves. There is also frequent use of intervals of 7ths and octaves throughout the movement. The beginning of the movement consists of a thin texture, however as the piece continues the texture becomes thicker, including large chords on the downbeat of measures. Stylistic elements include a light sound, use of accents, and staccato markings. The dynamic markings for this movement indicate an overall soft sound, unchanged until the middle section presents crescendos. This change in sound leads for an ending with loud dynamic markings including *f*, *ff*, *fff*, *sfffz*. Ben-Haim borrowed elements of the *maqam*, as he used pedal tones of E, B, and C#, and included chromaticism through ornamental figures.


Measures 1-50 comprise the A section, which presents the first theme that consists of the notes E-D-C-B. The rhythmic motive throughout this section is a constant figure of 16th notes: . The tonal center is in E minor with the theme in the left hand.



Figure 2.15: First theme of *Toccata*, mm. 1-2

Measures 1-25 consist of the E minor motivic figure with accents on downbeats. The left hand features the melodic bass line of E-D-C-B. In addition, other pitches are included that hint at melodic material, such as D and F#. Measures 26-50 elaborate on the motivic theme, and Ben-Haim composed major thirds in the left hand as melodic material. Measures 1-50 are marked *leggiero*, which helps convey the *pp* dynamic marking. As this section progresses, Ben-Haim included dynamics such as *mp*, *ppp*, and *p*. In addition to accents, Ben-Haim also used *sfz* markings, which both portray an abrupt and sudden effect.

Measures 51-58 comprise the first transitional section, which also has a very light character, and requires precise rhythmic control and articulation. The tonal center is in the key of E minor. Both hands are in bass clef, and the left hand consists of a walking, chromatic bass line consisting of constant eighth notes. The right hand consists of a legato chromatic line using 16th notes, while the left hand uses a staccato articulation. This section is a short transition, leading to the A¹ section.

Measures 59-111 comprise the A¹ section, which presents melodic material from the first theme, also in the tonal key area of E minor. Throughout measures 59-66, the first theme is presented in eighth notes in both hands.

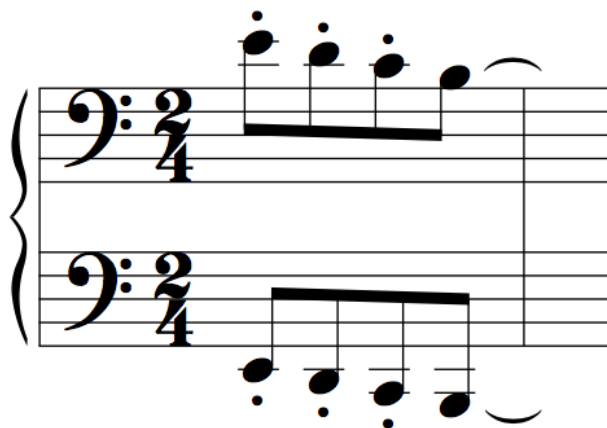


Figure 2.16: First theme of *Toccata*, mm. 61

Measures 67-93 contain melodic material, with the first theme presented in the left hand. The rhythmic motive is identical to the beginning, consisting of constant 16th notes. Measures 95-102 consist of transitional material using the same rhythmic motive. Ben-Haim composed intervals of major seconds in the right hand, while the left hand consists of a chromatic bass line. Measures 103-111 comprise the first theme presented in the left hand, now varied with the addition of left hand chords. The theme of E-D-C-B is located in the bass line, while the other voices have chordal material, such as diminished fourths and major seconds.



Figure 2.17: First theme in bass line of *Toccata*, mm. 103

This section begins with a dynamic marking of *p*, and is consistent with the *leggerio* mood from the beginning A section. As this section progresses, Ben-Haim wrote a *cresc.*,

eventually including a *f* dynamic marking in measure 101. Ben-Haim also used the same technique of adding accents, and *sfz* on the downbeats of measures.

Measures 112-118 comprise the second transitional section, which contains a more abrupt character, using frequent *fp*, accents. This is the only section of the movement where change of time signatures occurs. The change of time signatures includes alternation between 2/4 and 3/4, also includes a one measure change to 5/8. This section has a rhythmic motive of ♪♪♪♪♪ . Measures 116-118 consist of a tonal center in C# minor, which is preparation for the upcoming second theme, also in C# minor.

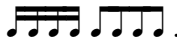
Measures 119-151 comprise the B section, which consists of the second theme in the key area of C# minor. The rhythmic motive ♪♪♪♪♪ , is presented in the right hand while the left hand consists of an 8th note bass pattern in C# minor.



Figure 2.18: Second theme of *Toccata*, mm. 119-120

Measures 119-144 consist of material from the second theme, which includes the melody comprising a melismatic character. The right hand contains the second theme beginning in measure 119. Concurrently, the left hand presents the first theme in C# minor. Ben-Haim used this technique, by presenting these two themes simultaneously. The melodic line contains ascending and descending scale passages with ornamentation, that resemble a Middle Eastern sound. Measures 135-144 consist of a varied second theme

presented in the original key of E minor. Measures 145-151 consist of transitional material to the A¹ section. The material consists of descending chords of intervals of 7ths in the left hand, with tone clusters in the right hand, producing a dissonant sound. The dynamics of this section include a primary focus of *f*, as it serves as preparation for the A¹ section, which consists of a loud and harsh sound.

Measures 152-203 comprise the A¹ section. This section is in a meter of 2/4 and includes a rhythmic motive of . Ben-Haim's use of a constant 16th note pattern occurs, similar to the motive in the beginning A section. In measures 152-157, Ben-Haim composed chords on the downbeats of measures, which are followed by a repetitive 16th note pattern identical to the A section. The E minor melody occurs in the left hand in the tenor voice in intervals of 7ths.

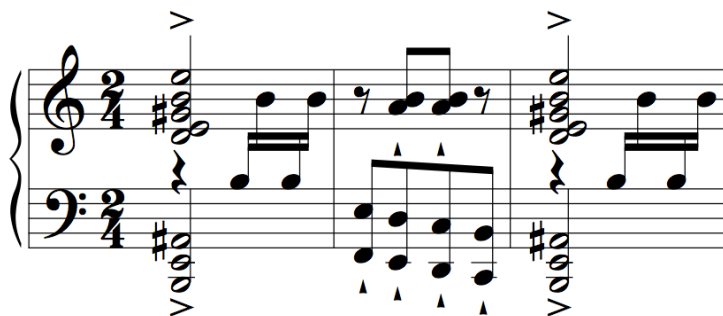


Figure 2.19: First theme of *Toccata* in tenor voice, mm. 155-157

In measures 158-167, the first theme is presented in both hands in consecutive octaves. The dynamic marking is *f* and *ff*, and the texture becomes thicker as the piece progresses. Measures 168-191 return to chordal material beginning in E minor, with chords occurring on the downbeats with repetitive 16th notes as inner voices. Throughout this section, modulation occurs as the chordal material on the downbeats highlight a specific key. These keys include A^b major, B^b major, F[#] major, and C[#]. This section serves as transitional material before the first theme returns in measure 198. Measures 192-197

consist of octaves in both hands. The right hand consists of E minor chords, while the left hand consists of octaves of E, D, F#, and G.

Measures 198-203 present the first theme in alternating octaves between both hands. Both hands begin at a higher register on E (E4, E5 and E7, E8). As the octaves descend, the hands travel to a lower register of (C3, C2, and D4, D3).

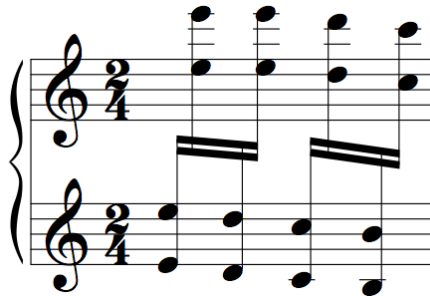



Figure 2.20: First theme of *Toccata*, mm. 198

Measures 204-218 comprise the A section, which presents the first theme in E minor. Measures 204-218 consist of a repetitive rhythmic figure of  in the tonal center of E minor. The right hand consists of repetitive E's while the left hand alternates between D# and F.

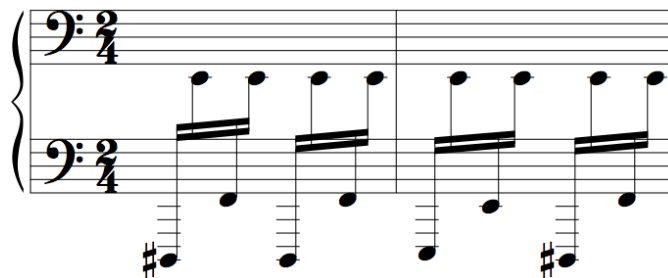


Figure 2.21: Final section of *Toccata*, mm. 204-205

Measures 214-215 contain an E-flat pedal point marked *pp*. Ben-Haim included a pedal marking for measures 214-218. Measures 216-217 consist of an E-flat major chord

in the left hand and a G major chord in the right hand. These two measures have a dynamic marking of *ff* with an accent on both chords. The right hand is marked *8va*, and both hands are in the higher register of the piano. Measure 218 consists of a 32nd note arpeggio figure. The last note of the piece is E, and the right hand is indicated to cross over the left hand with a *sfffz* marking. This measure is marked *secco*, and the hands should be immediately released with the pedal once the note has been played.

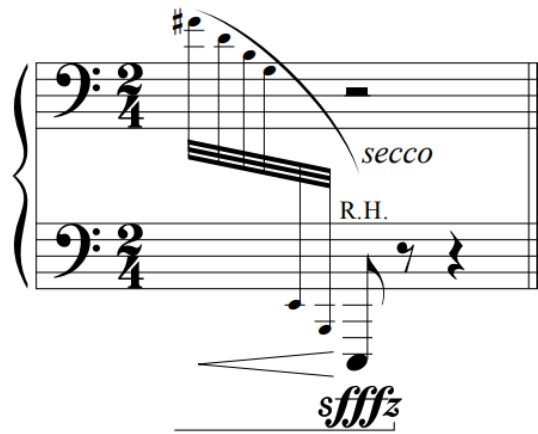


Figure 2.22: Final measure of *Toccata*, mm. 218

Measures 204-215 consist of a *pp* dynamic, and the *ff* dynamic at measure 216 comes as an abrupt surprise as it ends the movement that has created a tumultuous atmosphere.

Five Pieces for Piano, Op. 34 is one of Ben-Haim's most significant solo piano works and is representative of his style.

CHAPTER III

BEN-HAIM'S *PIANO SONATA, OP. 49*

Paul Ben-Haim's *Piano Sonata, Op. 49*, composed in 1954, is similar to *Five Pieces for Piano, Op. 34*, as they both share Ben-Haim's element of composing in both Middle Eastern and Western styles. The sonata was dedicated to pianist Menahem Pressler, who recorded the sonata in 1955.⁷⁰ During this time, Pressler was performing as a concert pianist and was also a piano professor at the University of Indiana.⁷¹ The *Piano Sonata* was published by Israeli Music Publications in 1955.⁷² The sonata's structure is representative of the typical sonata three-movement form: fast, slow, fast. The sonata contains the following movements: 1. *Preamble*, 2. *Fugue*, and 3. *Variations*.⁷³ Table 3.1 shows the overall structure of the work.

Ben-Haim's *Piano Sonata* is one of his most important works for piano. The three contrasting movements each contain individual techniques that present three unique sets of ideas. "This *Sonata* is one of his most important works, and each of its movements presents its own solution to the question of the modal-Eastern style."⁷⁴ The sonata consists of several

⁷⁰ Private e-mail correspondence with Gila Goldstein.

⁷¹ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 258.

⁷² *Ibid.*, 413.

⁷³ Aviva Espiedra, "A Critical Study of Four Piano Sonatas by Israeli Composers" (DMA diss., Peabody Institute of the Johns Hopkins University, 1992), 86.

⁷⁴ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 255.

Table 3.1: Overview of *Piano Sonata, Op. 49*

	Preamble	Fugue	Variations
Form	A,B,A ¹ T,C,T ² C,T ³ C ¹ A,D,T ⁴ ,D,T ⁵ D,T ⁶ D,A ¹ T ⁷ E,T ⁸ Coda	ABC	Theme and eight variations
Meter	3/4, 4/4, 2/4, 5/4	3/4	2/4, 3/4, 7/8, 1/4, 3/8, 5/8, 9/8, 12/8, 6/8, 5/4, 6/4, 7/4, 4/4
Rhythm	Note values: ♪ ♫ ♩ ♪. ♩. ♪♪ Frequent use of: ♪♪♪	Note values: ♪ ♫ ♩ ♪. ♩. Rhythmic motive: ♪♪ ♩	-Note values: ♪♪ ♫ ♩. ♩. ♪♪♪ -Frequent use of: duplets, triplets, quintuplets, sextuplets, octuplets, 10-tuplets, 11-tuplets
Harmony	Tonal centers of D, A, F#, F, C#, G#	Tonal centers of G#, C#, D#, F, Bb	Tonal centers of E, Eb, F, A, F#, B, D
Melody	First main theme in B section on A- with ornaments in RH in soprano voice in A tonal center First theme varied in B section in middle voice in F# tonal center First theme varied in C section in the bass line in F tonal center	-First subject entrance in A section in G# tonal center -Answer in A section in C# tonal center -First subject entrance in B section in D# tonal center -Countersubject entrance in B section in D# tonal center -Answer entrance in B section in C# tonal center -Countersubject in B section in C# tonal center -Inverted subject in B section in D# tonal center -First subject entrance in B section in Bb -Countersubject entrance in B section in B -First subject entrance in C section in C# tonal center -Countersubject in C section in G# tonal center	-Theme: folk-like melodic line in E tonal center (fast tempo) -1 st variation: theme an octave higher with detail on articulation -2 nd variation: theme in octave form in E tonal center (fast tempo) -3 rd variation: theme in slow tempo; addition of rhythmic tuplets, melismatic -4 th variation: fast variation in toccata form -5 th variation: melismatic variation -6 th variation: left hand octave and right hand triplet figures -7 th variation: quiet; double fourths -8 th variation: slow; rubato; melismatic

	<i>Preamble</i>	<i>Fugue</i>	<i>Variations</i>
Keyboard Usage	Use of heterophony ⁷⁵ , intervals of seconds and fifths	Modulation in subjects three part texture ⁷⁶	-Intervals of octaves and fourths, use of folk-like melody, use of Arabic maqam: adding chromatic tone outside of structural notes
Stylistic Elements	Tempo marking: Fast (♩ = 132) ornamentation, tone clusters, accents, subito dynamic <i>f</i> and <i>p</i>	Tempo marking: Quiet (♩ = 58) Baroque style, ornamentation	Tempo markings vary between fast and slow based on variation

⁷⁵ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 257.

⁷⁶ Ibid., 258.

compositional techniques between the movements such as the use of elements from the Arabic *maqam*, and the use of heterophony.

The first movement, *Preamble*, includes a main theme only on the note A, including minor seconds as secondary notes. The texture contains heterophony and can be seen when a third voice is presented. The movement also combines structural notes and embellishments, similar to the *maqam* technique. The second movement, *Fugue*, is a movement that is tranquil and peaceful, marked “quiet,” and has a tempo of $\text{♩} = 58$. The fugue contains three voices and an inverted subject. “The second movement is a slow fugue modeled on the fugue in Ravel’s *Le Tombeau de Couperin*, including the transparent three-part texture, the inversion half-way in the movement, and the modal theme.”⁷⁷ The third movement, *Variations*, is a theme and set of eight variations highlighting a folk song-like melody. Ben-Haim used elements of the *maqam*, by inserting chromatic embellishments within structural notes.



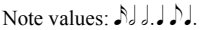


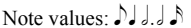

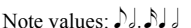


Preamble















The first movement, *Preamble*, may be divided into twelve sections, eight transitional sections, and a coda: ABT¹CT²C¹T³C¹A¹DT⁴D¹T⁵D¹T⁶D¹A¹T⁷D¹T⁸ Coda. Table 3.2 presents an analysis for the first movement. The tempo marking of this movement is *Fast*⁷⁸, and is marked $\text{♩} = 132$. The movement’s meter alternates between triple and duple meter, with the addition of one-measure meter changes to 5/4. The rhythm consists of several rhythmic motives including constant 16th note figures and 8th note figures that serve as accompaniment. Like *Capriccio Agitato*, Ben-Haim’s use of accents and syncopation contribute to an irregular rhythm. The main tonal center of the movement is D, however,

⁷⁷ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 258.

⁷⁸ Paul Ben-Haim, *Piano Sonata* (Tel Aviv: Israeli Music Publications, 1955)

Table 3.2: Analysis of *Piano Sonata, Op. 49, Preamble*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A: mm. 1-17	mm. 1-6: 3/4 mm. 7: 4/4 mm. 8: 2/4 mm. 9-13: 3/4 mm. 14-17: 2/4	Note values:  Rhythmic motive: 	D tonal center	mm. 1-6: Melodic line of D-C-B-Bb-G-F#-E-Eb in the RH mm. 9-17: Chordal melody in intervals of 2nds and 3rds in the LH	-Hidden melodic line in top voice -Intervals used: M2nds and minor 3rds in LH	Tempo marking: Fast ($\text{♩} = 132$) Dynamics: <i>sf, f, ff</i> Use of accents, chromaticism
B. mm. 18-34 T ¹ : mm. 35-45	3/4 T ¹ : mm. 35-40: 3/4 mm. 41-45: 2/4	Note values:  Rhythmic motive:  	A and F# tonal center	B: Theme on A with ornamented figures as minor seconds in RH Addition of a third voice, which consists of the melody on A with ornamentations in F# tonal center T ¹ : Transitional material using A section material	-B: Melody on one note LH changes clefs from bass to treble -Use of heterophony -T ¹ : use of constant 16 th notes with staccatos and accents	Use of ornamentation, syncopation over the bar line, chromaticism Dynamics: <i>sf, pp p, mf, f</i>
C: mm. 46-58 T ² : mm. 59-60	C: mm. 46-53: alternates between 3/4, and 2/4 mm. 54-58: 3/4 T ² : 3/4 and 2/4	Note values:  Rhythmic motive: 	F tonal center	C: Melody in bass line consisting of E-F in F tonal center T ² : Transitional material using A sectional material	-C: Intervals used: 5ths in LH -Melody is in bass line -T ² : Constant 16 th notes	C: Melody in the bass line -Use of accents, staccatos, grace notes -Dynamics: <i>f, sf</i>
C ¹ : mm. 61-64 T ³ : mm. 65-66	C ¹ : 3/4 T ³ : 3/4 and 2/4	Note values:  Rhythmic motive:  	F tonal center	C ¹ : Melody in bass line consisting of E-F T ³ : Transitional material using A sectional material	-C ¹ : Intervals used: 5ths in LH -T ³ : Constant 16 th notes	C ¹ : melody in bass and in RH of E-F -Use of staccatos, accents, grace notes -Dynamics: <i>f, sf, p</i> -Leggiero marking

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
C ¹ : mm. 67-78	3/4	Note values:  Rhythmic motives: 	A tonal center	C ¹ : Melody in bass line consisting of A-C	-Melody in bass line -Chromatic inner voice Use of syncopation over the bar line	-Use of syncopation, grace notes, staccatos, ornaments, accents -Dynamics: <i>p</i> , <i>mf</i> , <i>sfz</i> , <i>p</i> , <i>pp</i>
A ¹ : mm. 79-91	mm. 79-84: 3/4 mm. 85-88: 2/4 mm. 89-91: 3/4	Note values:  Rhythmic motive: 	A tonal center, C# tonal center	Melodic line of A-Ab-G-F#-F-Eb-D-DbC-B in the RH	-Constant 16 th notes -Tone clusters of M2nds in the LH	-Use of staccatos, accents -Dynamics: <i>f</i> , <i>sf</i>
D: mm. 92-95 T ⁴ : mm. 96	D: mm. 92-93: 3/4 mm. 94: 5/4 mm. 95: 3/4 T ⁴ : mm. 96	Note values:  Rhythmic motive: 	C# tonal center	D: Melodic line of C#-E-D-C# in middle voice T ⁴ : Measure of transitional material	-D: Melody in middle voice -8 th note rhythmic pattern in the bass -T ⁴ : both hands in treble clef	-Use of accents, staccatos, grace notes -Dynamics: <i>f</i> , <i>sf</i> , <i>p</i> , <i>f</i>
D ¹ : mm. 97-99 T ⁵ : mm. 100-101	D ¹ : 97-98: 5/4 mm. 99: 3/4 T ⁵ : mm. 100: 3/4 mm. 101: 4/4	Note values:  Rhythmic motive: 	D tonal center and C tonal center	D ¹ : Melodic line of E-D-C# in RH T ⁵ : Transitional material of A section material	-D ¹ : Tone clusters of M2nds in the LH -T ⁵ : Constant 16 th notes in the RH and 8 th notes in the LH	-Use of accents, staccatos, grace notes, ornamentation -Dynamics: <i>sf</i> , <i>p</i>
D ¹ : mm. 102-105 T ⁶ : mm. 106	D ¹ : mm. 102-103: 3/4 mm. 104: 5/4 mm. 105: 4/4 mm. 106: 5/4	Note values:  Rhythmic motive: 	D and C# tonal center	D ¹ : D melodic material in octave form T ⁶ : Transitional measure of A section material	-D ¹ : Varies melody in octave form in RH -T ⁶ : Constant 16 th notes in the RH and 8 th notes in the LH	-Use of accents, staccatos, grace notes -Dynamics: <i>sf</i> , <i>mf</i>
D ¹ : mm. 107-110	D ¹ : mm. 107-109: 3/4 mm. 110: 5/4	Note values:  Rhythmic motive: 	E tonal center	D ¹ : D melodic material in consecutive fourths	Melody in intervals of 4ths	-Use of accents, staccatos, grace notes -Dynamics: <i>sf</i> , <i>mf</i> , <i>dim.</i>
A ¹ : 111-116 T ⁷ : 117-118	A ¹ : mm. 111-116: 5/4 T ⁷ : 117-118: 5/4	Note values:  Rhythmic motive: 	G# tonal center	A ¹ : Descending melodic line in RH: G#-F#-E#-E-Eb T ⁷ : Chordal transitional material	-A ¹ : Constant 16 th notes in the RH and 8 th note pattern in the LH -T ⁷ : 8 th note chordal figures	-Use of accents, staccatos -Dynamics: <i>p</i> , <i>cresc.</i> -Leggiero marking

modulation occurs to other tonal centers such as A, F#, F, and C. Several melodic themes occur during this movement, and each vary in character and texture. In the A section, the first theme consists of a chromatic scale that is in the top voice of a 16th note pattern. The B section contains the second theme on the note A, with ornaments and neighbor tones of minor seconds. The C section presents a theme on the note F. The D section presents new melodic material consisting of quarter notes in triple meter. Keyboard usage includes Ben-Haim's use of intervals including perfect 5ths, major 2nd's, and minor 3rds. He also composed material with both hands in bass and treble clefs. Ben-Haim often changed the placement of the melodic theme including soprano, middle, and bass voices. The theme also varies by expanding thematic material to different intervals and octaves. Stylistic elements include ornamentation, embellishments, syncopation across the bar line, grace notes, and use of staccatos and accents. Ben-Haim also used chromaticism, scalar material, and subito dynamics ranging from *pp*, to *fff*.

Measures 1-17 comprise the A section, which consists of constant 16th note figures in both hands. Measures 1-6 contain the first theme of a chromatic scale (except for the first interval): D-C-B-Bb-A-G-F#-F-E-Eb.



Figure 3.1: First theme of movement I of *Piano Sonata*, mm. 1-4

This section begins in triple meter, has a D tonal key area, and the texture of a toccata. Ben-Haim wrote *sf* markings, which help to convey an accented sound. Measures 7-8 consist of transitional material in duple meter, until a new idea is presented in measures 9-17. The return to triple meter occurs on measures 9-13, and the meter changes to duple meter on measures 14-17. This pattern of changing meters occurs throughout the movement. Measures 9-17 present a chordal melody in the left hand, with 16th note figures in the right hand.

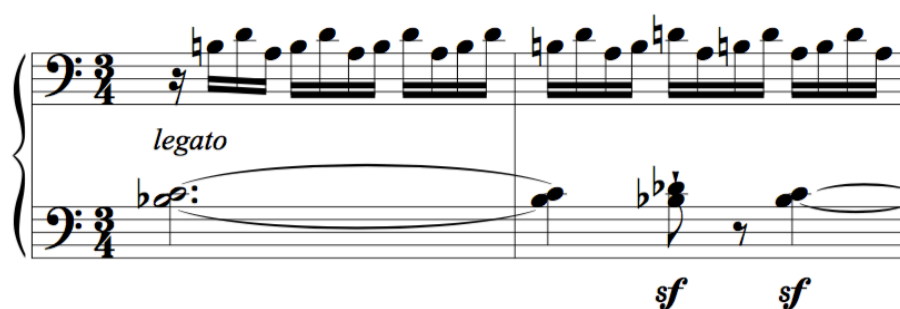


Figure 3.2: Chordal melody in left hand, mm. 9-10

Ben-Haim indicated a legato marking for this section, yet the chords are to be played short and accented. The overall dynamic consists of *f* and *ff*.

Measures 18-34 comprise the B section, which consists of constant 16th note figures in the left hand, and quarter note and 8th note figures in the right hand. The section is in a meter of 3/4 and has a tonal center of A. According to Jehoash Hirshberg, this section contains heterophony. “The first movement of the *Sonata* is based on a strong contrast between two simultaneous elements: a declamatory theme on one note with embellishments of minor seconds, and a toccata-like counterpoint covering more than two octaves. The counterpoint is a heterophonic embellishment of the declamatory theme.”⁷⁹

⁷⁹ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 257.

During measures 18-27, the main theme is in the right hand with the note A, including embellishments of minor seconds (G# and Bb).

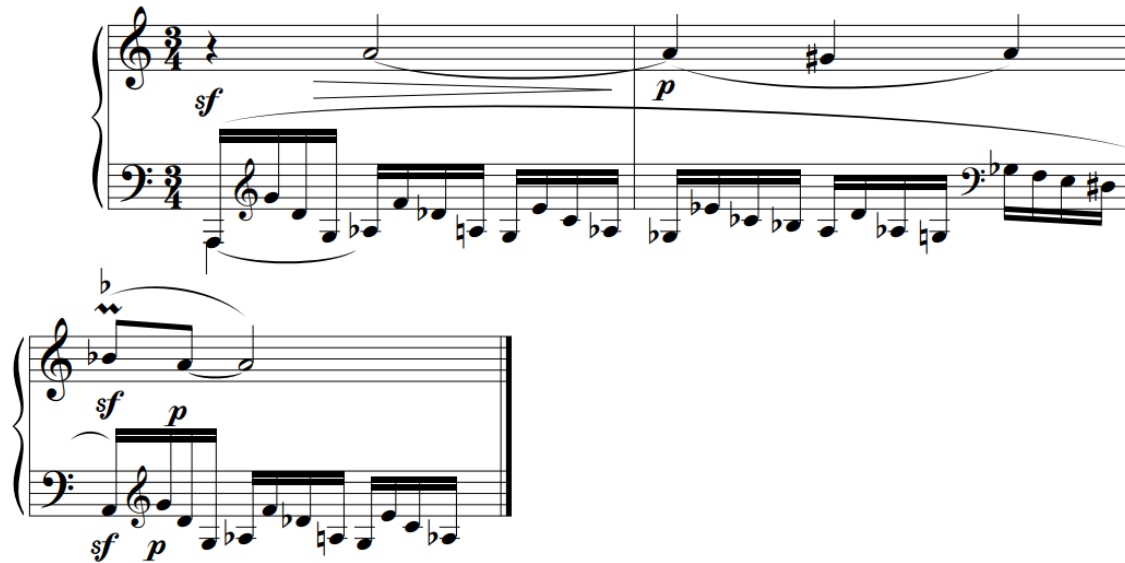


Figure 3.3: Theme in right hand, mm. 18-20

During measures 28-34, the left hand contains 16th note figures of counterpoint, which include the main theme. The main theme is varied and consists of the note F#, with embellishments of minor seconds (E# and G). The left hand serves as accompaniment material, and thematic material is presented in a third voice.

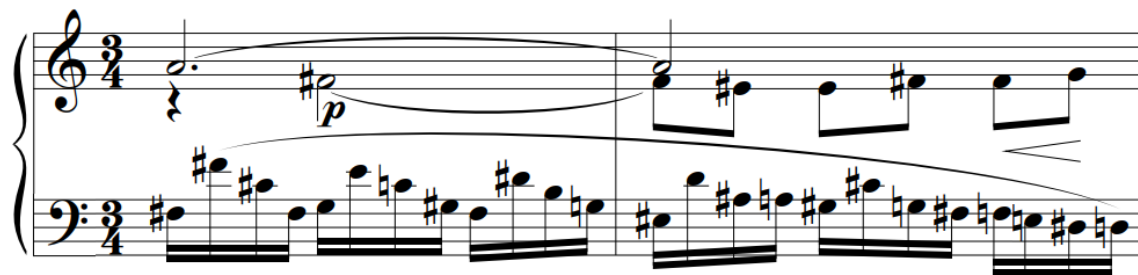


Figure 3.4: Theme in middle voice, mm. 28-29

The melody has a dynamic of *p*, while some of the embellishment figures contain *sf* markings. Ben-Haim also varied the rhythm by using syncopation and inserting ties over the bar line. Measures 35-45 consist of transitional material that contain constant 16th note

figures, in a toccata-like form. The material in this section is very similar to the A section in texture, and is also similar in portraying a melodic line. The bass line consists of a chromatic ascending and descending melodic figure.

Measures 46-58 comprise the C section in a tonal center of F. This section's meter alternates between 3/4 and 2/4. The left hand has a melodic line of E-F in the bass line. The remaining material of the left hand consists of parallel fifths. The right hand has a melodic line on F, with grace note embellishments. This section is similar to the B section, because both hands contain melodic material with embellishments of minor seconds. Hirshberg comments on this section, "heterophony also dominates the contrasting episode, which is based almost entirely on the minor second E-F in the melody and the bass, doubled by parallel fifths."⁸⁰ Ben-Haim wrote accents in both the bass line and right hand melody.



Figure 3.5: Melody in right hand, mm. 46-49

Measures 59-60 consist of transitional material, also similar to the A section in texture, and in portraying a melodic line in the left hand.

Measures 61-64 comprise the C¹ section, which is in triple meter. This section is similar to the C section in containing the same E-F melodic material in the bass line. The

⁸⁰ Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 257.

left hand also contains the same parallel fifth material, consisting of Gb chords. The right hand conveys the E-F melody with an addition of 16th note scale embellishments. This section uses subito dynamics and accents, such as *f* and *sf*. Measures 65-66 consist of transitional material, similar to previous transitional sections in texture.

Measures 67-78 comprise the second C¹ section and have a tonal center of A. The section's meter is in 3/4 and contains melodic material in both hands. The bass line has a melodic line of A-C, while the alto line in the left hand consists of a chromatic 8th note line. The right hand consists of the main theme on A, with embellishments, grace notes, and 16th note figures that hint at the main note, A. This is the first quiet section of the movement, including dynamics of *p* and *pp*.

Measures 79-81 comprise the A¹ section and contain similar material to the beginning of the movement. The section contains constant 16th note figures, with tone clusters in the left hand in intervals of minor thirds, and major seconds. The clusters contain accents and *sf* markings and the section has a *f* marking. The right hand has a hidden melody in the top voice, the scale: A-Ab-G-F#-F-Eb-D-Db-C-B. The tonal center changes to C# from measure 89-91.

Measures 92-95 comprise new material, the D section. The section's meter alternates between 5/4 and 3/4, and it has a tonal center of C#. The right hand contains a melodic line of the notes, C#-E-D-C#. The left hand consists of staccato and accented 8th notes. Measure 96 consists of a transitional measure of 16th notes in the left hand, with an 8th note accompaniment pattern in the left hand. Ben-Haim wrote *molto accel.* in this measure, and marks *a tempo* at the end of the measure.



Figure 3.6: D section, mm. 92-93

Measures 97-99 comprise D material with the melodic theme in the right hand and accompaniment 8ths notes in the left hand. The section is very similar to the previous D section, and the meter alternates between 3/4 and 5/4. The left hand has a slight change, as the 8th notes in the left hand have a larger range beyond an octave. Measures 100-101 consist of transitional material, which contains 16ths notes in the right hand and 8th note staccato figures in the left hand. This section has a meter of 3/4 and 4/4, and Ben-Haim wrote a subito *p*. He also wrote a *molto accel.* marking and added *a tempo* at the beginning of the next section.

Measures 102-105 consist of varied D material in the tonal centers of D and C#, as shown in Figure 3.7. The section's meter alternates between 3/4, 5/4, and 4/4. The left hand consists of an 8th note, staccato rhythmic pattern, similar to the previous D section. The right hand consists of a chordal theme of octaves and grace note embellishments. A *rubato* marking occurs at measure 105.

Measure 106 consists of a transitional measure, marked *molto accel.* and subito *p*, in a meter of 5/4. Ben-Haim resumes *a tempo* at the next section from measures 107-110. This section consists of D material, similar to the previous D section, in a tonal center of E. The meter alternates between 3/4 and 5/4. The right hand theme is varied in intervals of

perfect fourths, rather than octaves as in the previous section. Ben-Haim composed accents, *sf* markings, and ornaments.



Figure 3.7: Chordal theme in right hand, mm. 102-103

Measures 111-116 comprise the A¹ section and have a meter of 5/4. The tonal center of this section is G#, and it is very similar to the beginning A section. A tempo change occurs, “A little faster” and is marked $\text{♩} = 144$. The right hand consists of a 16th note pattern, which outlines a chromatic scale (except for the first interval) beginning on G#. The scale consists of: G#-F#-E#-E-Eb. The left hand consists of an 8th note staccato pattern that alternates between G# and a major second tone cluster of D-E. This section has a *p* dynamic marking and is marked *e molto leggiero*. Measures 117-118 consist of transitional material of ascending staccato chordal material, using major 3rds, 5ths, 7ths, and octaves. Ben-Haim composed *e rit.* in measure 118 and returns to *a tempo* at the next section.

Measures 119-131 comprise the D¹ section in a D tonal center. The D harmony is conveyed by the D octaves in the left hand that serve as pedal points throughout this section. The section is in 4/4 and 3/4, and is marked $\text{♩} = 132$. The material varies from the previous D section in expanding the chordal theme to octaves, including notes in between them. Measures 119-125 consist of D pedal point octaves held by the damper pedal, with










16th note figures that follow. The right hand consists of descending octaves that follow a chromatic line. The chords alternate between accent markings or *sf* markings. In measures 126-131, Ben-Haim adds to the compositional notation, by including three systems. The right hand consists of 16th note figures in the top treble system, which contains a chromatic line (except for the first interval) of D-C-B-A#-A-G-F#-F-Eb. This descending chromatic line is similar to what is composed in the A sections. The middle treble system consists of *sff* chords also played by the right hand. The bottom bass clef system consists of both octaves and chords with accents and *sf* markings. This section has a dynamic of *ff* as it contains climax material and is approaching the end of the piece. Measures 132-138 consist of transitional material in meters of 3/4 and 4/4. The material consists of 16th note figures, followed by alternating 16th note octaves.

Measures 139-144 comprise the coda section marked *allargando*. Much of the work consists of a fast tempo, and the last measures of the coda encourage the performer to play gradually slower and slower. This section consists of three staves, including two top treble staves and one bass staff. The top chords are marked *8va*, while the bass octaves are below middle C, creating a large range of keyboard usage. Each chord contains an accent and *sff* markings. The chords serve as large gestures and can be heard as gong-like tones. The last measure contains a fermata marking over a quarter rest, before the second movement begins.

Fugue

Table 3.3 shows an analysis for the second movement:

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Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
A: pick up-mm. 17	3/4	Note values:  Rhythmic motive: Subject:   	Tonal center of G#, C#	-Pick up-mm. 4: Subject in G# in both hands -mm. 5-9: Answer in C# in RH -mm. 10-14: Subject in G# in RH -Episode: mm. 15-17	-Subject divided into both hands -Pick up-mm. 9: two voices -mm. 10-17: three voices	Tempo marking: Quiet:  = 58 -Una corda pedal, sotto voce, ornamentation, chromaticism, tenuto markings -Fugue modal theme -Two and three part texture
B: mm. 18-42	3/4	Note values:  Rhythmic motive: Countersubject:    ; subject motive	Tonal center of D#, C#, F, Bb	-mm. 18-23: Subject in D# in RH -mm. 19-23: Countersubject in LH -mm. 23-28: Answer in G# in LH -mm. 23-26: Countersubject in RH - mm. 27-30: Inverted subject in D# in RH -mm. 31-34: Episode in F -mm. 35-39: Subject in Bb in RH -mm. 35-39: Countersubject in B in LH -mm. 40-42: Episode	-Subject and Countersubject material occur simultaneously -Inverted subject at mm. 27 -Three voices	-Development-like section -Ornamentation, accents, chromaticism -Three part texture -Dynamics: <i>cresc.</i> , <i>p</i> -Calando

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
C: mm. 43-56	3/4	Note values: ♪ ♪ ♪ ♪ ♪ Rhythmic motive: Subject and countersubject motive	Tonal center of C#, G#	-mm. 43-47: Subject in C# in RH -mm. 48-50: Episode -mm. 51-56: Subject in G# in LH -mm. 51-56: Countersubject in RH	-Subject and Countersubject occur simultaneously -Three voices	-Recapitulation-like section -Ornamentation, accents, chromaticism Dynamics: <i>p</i> , <i>pp</i> , <i>dim.</i> , <i>ppp</i> mm. 51: Slower marking

Measures 1-17 comprise the A section, which also may be called the exposition. Measures 1-4 present the subject in a key area of G#, which is shared by both hands. This short section consists of one voice. The beginning of this section is marked *sotto voce* and has an *una corda* pedal marking, which helps convey the *quiet* marking at the beginning of the movement.



Figure 3.8: Subject material, mm. 1-4

Measures 5-9 present two voices, which contain the answer. This section is in a key area of C#, (right hand). The answer presents the same melodic material as the subject apart from a key change.



Figure 3.9: Answer material, mm. 5-7

Measures 10-14 consist of the second subject entrance in the G# key area. The melodic material in the right hand is an octave higher than the first subject. A texture change occurs, as now Ben-Haim divided the material into a three-part texture. The left hand consists of contrapuntal material, while the right hand contains the subject. Measures 15-17 consist of an episode that serves as a transition before the next subject entrance

Measures 18-42 comprise the B section, which may also be called the development. Measures 18-23 present the subject in the dominant key center of D#. The subject is in the middle voice beginning on A#. The countersubject is in the left hand beginning on F#.



The right hand soprano voice consists of counterpoint material. Measures 23-28 consist of answer material and modulate to the subdominant key center of C#. The answer is in the left hand, while the countersubject material begins in measure 23. The countersubject (measures 23-27) begins on F#, and is in the middle voice. Ben-Haim used this technique of combining subject and countersubject material resulting in the two voices appearing simultaneously. During this section, Ben-Haim wrote accents on all D#'s in the right hand, that resolve down chromatically and serve as counterpoint material. This section contains the first dynamic marking since the beginning of the movement, as Ben-Haim marked *cresc. (poco)*.

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subject, when the direction of the original subject consists of descending material. The inverted subject material is in a key center of D# and is in the right hand.



Figure 3.11: Inverted subject material, mm. 27-30

The left hand consists of counterpoint material of major and minor seconds. At measure 27, Ben-Haim wrote a *p* dynamic marking. This movement is lacking the typical Baroque fugue climax section. The inverted subject, however, is a very essential part of this fugue because it occurs only once, as Ben-Haim included similar and consistent subject material every time an entrance occurs. Measures 31-35 consist of the second episode in the key center of F. Although the key center highlights the tonic, F, the subdominant, Bb, and the dominant, C, Ben-Haim included accidentals such as Ab, Db, and Eb. This approach of accidentals, chromaticism, and modal writing, highlights Ben-Haim's compositional style. During this episode, Ben-Haim wrote a *cresc (poco)* marking and returns to *p* at the next entrance of the subject.

Measures 35-40 consist of the next subject entrance in a key center of Bb. The subject material occurs in the two voices in the right hand, and contains a *p* dynamic marking. Ben-Haim also used accents to highlight the downbeats of two note slurs. The left hand contains contrapuntal material, with a key center around B. The subject and countersubject occur simultaneously, however their different key centers create a sense of bi-tonality that contributes to the modal and chromatic style Ben-Haim was interested in.

As this section progresses, Ben-Haim wrote *poco accel. e cresc.*, encouraging the flow of the section, eventually leading to the C section. Measures 40-42 consist of the third episode in a key center of Bb. Measures 40-41 consist of 16th note figures ascending in parallel motion. The direction of the figure changes in measure 42 to contrary motion. Measure 42 contains a *calando* marking, insisting on a softer and slower sound, before the recapitulation occurs at measure 43.

Measures 43-56 comprise the C section, which may also be called the recapitulation. Measure 43 is marked *a tempo* as it resumes the original tempo from the beginning. Measures 43-47 comprise a subject entrance in a key center of C#. The subject material takes place in the right hand in the middle voice. The upper voice consists of counterpoint material that creates intervals of thirds and fourths when combined with the subject material from the middle voice. The left hand consists of counterpoint that contains elements of scale material in the key center of C#. This section has a *p* dynamic marking, similar to the *sotto voce* sound at the beginning of the movement in the exposition. Throughout this section, Ben-Haim continues to follow his stylistic elements, which include chromaticism and ornaments on 8th notes. He also indicated accent markings on particular notes that do not conform with the given key area. Measures 48-50 comprise the final episode of the movement, and consist of a key center of C#. During the episode, the left hand imitates the rhythmic motive of subject material, resulting in a chain of 16th-8th note figures. The right hand consists of counterpoint material that contains a chromatic line, creating intervals of fourths and fifths between the two voices.

Measures 51-56 consist of the final statement of the subject and the countersubject. Ben-Haim wrote a *Slower* marking at the beginning of this section, which helps create a

concluding sound for a stately ending. The subject occurs in the left hand in measures 51-56 in the key center of G#. The subject entrance is identical in key, octave placement, and rhythmic value to the first subject entrance of the fugue. The countersubject begins in measure 51 on G#, and occurs in the right hand in the soprano voice. The middle voice consists of contrapuntal material that contains a chromatic descending line. The beginning of this section has a dynamic marking of *pp*, while the last two measures contain a dynamic marking of *ppp*, and a *rit.* Overall, this fugue consists of important stylistic elements such as chromaticism, inversion, and subject and countersubject material that overlap. While the subject consists of prominent material, the countersubject also plays an important role as it occurs simultaneously or soon after the subject entrance. The last note of the fugue consists of G# in the left hand, and D# and G# in the right hand. Ben-Haim indicated (*long!*), with a fermata and pedal marking, which concludes the fugue with the tonic key.

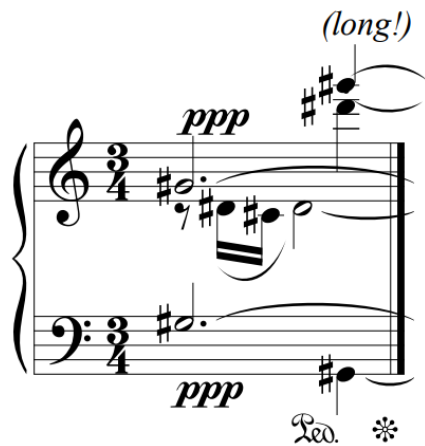

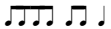

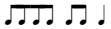






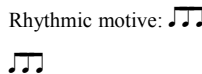
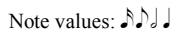
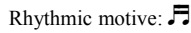

Figure 3.12: Last measure of *Fugue*, mm. 56

Variations


The following is an analysis table of the third movement:

Table 3.4: Analysis for Piano Sonata, Op. 49: *Variations*

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
Theme: mm. 1-22	mm. 1-20: 2/4 mm. 21-22: 3/4	Note values:  Rhythmic motive: 	E Phrygian tonal center	mm. 1-20: First theme in the RH in E phrygian	-Theme in the RH -Both hands in bass clef -Single line in RH -Octaves plus 7 th (ex: D#-D#-C#) in LH	Tempo marking: Moderately fast: $\text{♩} = 84$ <i>Pesante</i> marking -Use of trills, ornamentation, staccatos, accents, pedal, two note slurs -Syncopation: tie over the bar line -Dynamics: <i>f, mf, sf</i>
Var I: mm. 23-34	mm. 23-32: 7/8 mm. 33-34: 3/4	Note values:  Rhythmic motive: 	Tonal centers of E, Eb	mm. 23-33: First theme in the RH in E phrygian and Eb tonal center	-Theme in the RH one octave higher -E pedal point in the LH	- <i>Leggiero</i> marking -Use of staccatos, accents, ornamentation, grace notes, two note slurs -Syncopation: tie over the bar line Dynamics: <i>sfp, sf, cresc.</i> - <i>Rit.</i> at mm. 34
Var II: mm. 35-54	mm. 35-36: 3/4 mm. 37: 1/4 mm. 38-59: alternates between 3/4, 2/4, 3/8, 3/4, 5/8	Note values:  Rhythmic motive: 	Tonal centers of E	mm. 35-41: First theme in the RH in E Phrygian in octaves	-Theme in the RH using octaves, and 5 th in middle voice -Dotted half notes of pedal point in the LH -Consists of three systems in notation; two treble staves: one in RH and one in LH, and bass staff in LH	Tempo marking: Faster: $\text{♩} = 104$ - <i>Martellato</i> marking, <i>un poco rubato</i> marking - <i>Rit.</i> and <i>molto accel.</i> markings -Use of accents, octaves -Syncopation: tie over the bar line -Dynamics: <i>ff, sf, sfz</i>

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
Var III: mm. 55-68	Alternates between 9/8, 12/8, 6/8, 3/4	Note values:  Frequent use of duplets, triplets, quadruplets, quintuplets, octuplets, 10-tuplets, 11-tuplet	Tonal centers of E, F	mm. 55-59: Varied first theme in the RH in tonal centers of E and D#	-Theme in RH top voice with use of tuplet figures -Consists of three systems in notation; two treble staff: one in RH and one in LH, and bass staff in LH - <i>8va</i> tone clusters in the RH	Tempo marking: Slower: ♩ = 60 - <i>Rubato</i> marking -Use of ornamentation, tuplets, accents, grace notes -Syncopation: tie over the bar line -Melismatic sounding theme -Dynamics: <i>mf, cresc., sf, sfz, f, sfz, sfzz</i>
Var IV: mm. 69-109	6/8	Note values:  Rhythmic motive: 	Tonal center of Eb	mm. 81-85: Varied first theme material in top voice in Eb tonal center	-Theme in RH -Both hands in bass clef -Constant Eb, with note change of thematic material -Alternating hand pattern: LRL RLR	Tempo marking: Very fast: ♩ = 80 - <i>secco</i> marking -Toccata-like -Use of accents, ornamentation -Dynamics: <i>f, sfz, sf</i>
Var V: mm. 110-138	mm. 110-134: 2/4 mm. 135-138: 3/4	Note values:  Rhythmic motive:   Frequent use of quintuplets	Tonal center of E and F#	mm. 110-133: First theme in the LH in A tonal center	-Theme in LH using 8 th notes -RH tuplet figures -Both hands in bass clef -LH has <i>8va</i> -Use of double thirds	Tempo marking: Very moderate: ♩ = 100 -Use of tuplets, accents, grace notes, two-note slurs, staccatos - <i>Rit.</i> and <i>marcato</i> marking -Dynamics: <i>fp, sf, cresc., sfz, ff</i>

Form	Meter	Rhythm	Harmony	Melody	Keyboard usage	Stylistic elements
Var VI: mm. 139-170	Alternates between 3/4 and 2/8	Note values: Rhythmic motive: Frequent use of triplets and sextuplets	Tonal center of A, F#	mm. 139-165: Varied first theme in the LH in A tonal center in dotted and syncopated octaves	-Theme in LH using dotted 8 th notes, 16 th notes -Chords on downbeats of measures with 16 th note figures for inner voices -Double fourths	Tempo marking: a tempo: $\text{♩} = 100$ -Use of accents, triplets, staccatos - <i>Martellato</i> marking, <i>accel.</i> , <i>rit.</i> , <i>short!</i> marking, <i>secco</i> marking -Dynamics: <i>ff</i> , <i>sf</i> , <i>sfz</i> , <i>ffffz</i> , <i>cresc.</i>
Var VII: mm. 171-186	Alternates between 9/8, 12/8, 6/8, 3/4, 2/4	Note values: Rhythmic motive: 	Tonal center of B	Varied first theme in top and bottom voice in B tonal center	-Theme in both hands; top and bottom voice -Both hands in treble clef -RH has <i>8va</i> -Double fourths	Tempo marking: In quiet motion: $\text{♩} = 60$ - <i>Dolce</i> marking, <i>grazioso</i> marking -Use of accents, slurs, trills, triplets, staccatos, ornamentation, tenutos -Dynamics: <i>pp</i> , <i>ppp</i>
Var VIII: mm. 187-199	Alternates between 5/4, 6/4, 7/4, 4/4	Note values: Rhythmic motive: 11-tuplet Frequent use of triplets, quintuplets, sextuplets	Tonal center of Eb and D	Varied first theme in the RH in Eb and D tonal center	-Theme in RH -Tone clusters in LH -Use of triplet figures	Tempo marking: Very slow: $\text{♩} = 40$ - <i>espress. e rubato</i> marking, <i>accel. Long!</i> marking, <i>calm</i> marking -Use of accents, triplets, ornamentation, grace notes, tenutos, pedal staccatos Dynamics: <i>p</i> , <i>mp</i> , <i>mf</i> , <i>sf</i> , <i>pp</i> , <i>pppp</i>

The third movement, *Variations*, may be divided into nine sections, comprising the theme and eight variations. Variations 1 and 2, contain material that is very similar to the theme. Variations 3-8 also contain thematic material, however, the material is frequently hidden between voices, and is not always portrayed clearly when compared to the theme, and variations 1 and 2. All of the variations share stylistic elements such as ornamentation, melismatic figures, and specific articulation markings. The tempo marking of this movement is *Moderately fast*, and is marked $\text{♩} = 84$. The tempo changes, however, as each new variation occurs. Each variation contains different time signatures, and there are often meter changes within each variation. The time signatures consist of 2/4, 3/4, 7/8, 1/4, 3/8, 5/8, 9/8, 12/8, 6/8, 5/4, 6/4, 7/4, and 4/4 and the rhythmic motive for the theme consists of . The thematic motive occurs in each variation, varied in rhythm, key, or texture. Ben-Haim composed ties over the bar line, which creates syncopation and irregular meter. His use of accents and frequent meter changes also contribute to syncopation.

The main tonal centers throughout the movement are E Phrygian, E, Eb/D#, A, and B. The melody consists of the theme, which is presented at the beginning of the movement. The theme is presented in E Phrygian, and as each variation occurs, the theme's key center often changes. The thematic material is clearly presented in the theme, variation one, and variation two. As the variations progress, the thematic material is not as evident in two ways: 1: theme is hidden in certain voices 2: Certain variations only contain part of the thematic material. Keyboard usage consists of wide keyboard geography, using *8va* symbols, presenting both high and low octave placement. Ben-Haim varies the theme by composing the material either in the right hand, in the left hand, or occasionally in both hands. The theme can be found in the upper voice, lower voice, or sometimes in the middle

voice. Ben-Haim also included intervals such as double thirds, double fourths, and tone clusters. Stylistic elements include use of ornamentation, trills, accents, staccatos, slurs, and change of tempi. Ben-Haim notates a *long!* marking at the end of the movement, which also occurs at the end of the second movement. The dynamic markings vary, as some variations require *f* sounds, while others require *p* sounds. For certain variations, Ben-Haim composed in a certain type of style or genre. For example, variation three includes melismatic figures, while variation four is in the style of a toccata.

Measures 1-22 comprise the theme, and the tempo marking is *Moderately fast*, notated as $\text{♩} = 84$, as shown in Figure 3.13. This section can be divided into three subsections. The first eight bar phrase is from measures 1-8, which contains a meter of 2/4. Both hands are written in bass clef, and the theme is presented in the right hand in a key center of E Phrygian. The notes of the thematic material include E-D-E-F | G-F-E. Ben-Haim composed very detailed markings with articulation in the theme. These markings include trills, two note slurs, accents, marcato, and staccato. At the beginning, Ben-Haim wrote *pesante* to suggest a stately and heavy theme. The theme can resemble the sound of a folk-like melody, as Hirshberg states in his book.⁸² The left hand contains 8th note chords that consist of octaves. It also contains octaves with an added 7th scale degree, creating a tone cluster with the top two notes. Ben-Haim indicated pedal markings on every other measure, and the dynamic marking for this phrase is *f*.

Measures 9-16 consist of the next eight bar phrase, in a meter of 2/4. This section presents similar material with the first eight bar phrase, apart from Ben-Haim hinting at the dominant key center of B. Measures 17-20 consist of identical material from the beginning

⁸² Jehoash Hirshberg, *Paul Ben-Haim: His Life and Works* (Tel Aviv, Israel: Israel Music Institute, 2005), 255.

theme, with an added rhythmic variation of 16th notes at measure 20. Measures 21-22 consist of transitional material in a time signature of 3/4. The right hand notes consist of repetitive theme material with the notes including E-D-E-F-G-F | E-D-E-F-G-F. The left hand downbeat chords have a marking of *sf*, concluding this section.

Moderately fast (♩ = 84)

Figure 3.13: Theme, mm. 1-8

Measures 23-34 comprise variation 1, and Ben-Haim indicated a *leggiero* marking. This variation can be divided into three sub sections. Measures 23-26 consist of a four bar phrase including a time signature of 7/8. Both hands begin in bass clef, however the right hand alternates between treble and bass clef as the variation progresses. Ben-Haim included ties over the bar line, which convey the syncopation from the theme. The tonal center consists of E Phrygian and the first note consists of E's in both hands. This section is varied by lowering the 3rd scale degree of the theme. The thematic material alters to: E-D-E-F | Gb-F-E], and E-D-E-F | Gbb-F-E, and is an octave higher than the previous thematic material presented at the beginning of the movement. Ben-Haim indicated very detailed

articulation including accents and an ornament on each lowered 3rd scale degree. He also indicated two-note slurs and staccato markings in the thematic line as well. The left hand consists of an E pedal point in the bass line with chromatic material in the tenor voice. Ben-Haim also composed grace notes with *sf* markings as interruptions between thematic material.

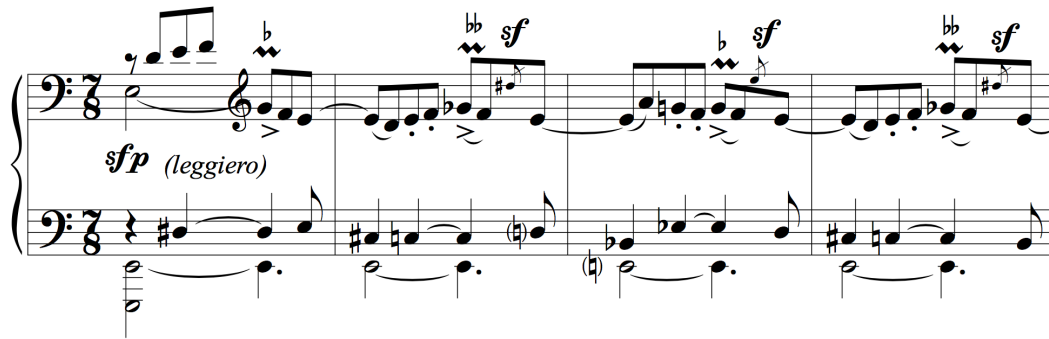


Figure 3.14: Variation 1, mm. 23-26

Measures 27-30 consist of the next four bar phrase with a time signature of 7/8. The thematic material modulates as the tonal center changes to Eb. The material is written an octave lower, located in the same octave placement as the beginning theme. Measures 31-34 comprise the last section in this variation and contain time signatures of 7/8 and 3/4. At measure 32, the theme returns in the tonic key of E, including the lowered 3rd of Gb. The last section consists of left hand material of supporting chords in intervals of fourths. At measure 35, Ben-Haim composed a *cresc.* marking, and in the following measure a *rit.* marking to conclude the variation.

Measures 35-59 comprise variation 2, and the tempo marking is *Faster*, indicated as $\text{♩} = 104$. Measures 35-41 consist of the first section with alternating meters of 3/4, 1/4, and 2/4. Ben-Haim also added a *martellato* marking, as well as accent markings for this variation. Measures 35-36 consist of thematic material in E Phrygian. The theme is varied

and consists of accented octaves in the right hand. The octaves also include a 5th scale degree, creating perfect 5ths from the bottom voice to the middle voice.

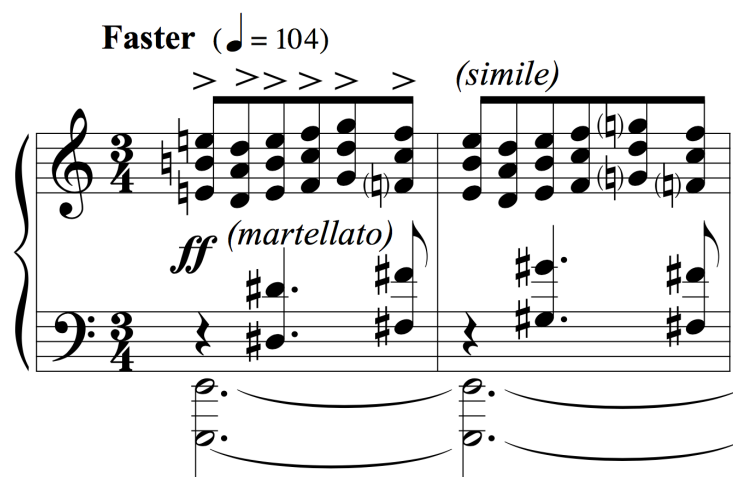


Figure 3.15: Variation 2, mm. 35-36

The left hand consists of an accompaniment pattern with octaves on E, D[#], and F. Measure 37 consists of a time signature of 1/4, and of an E octave, establishing the tonic. Measures 38-39 consist of a time signature of 3/4 and contain octave material, similar to the beginning measures of this variation. Measures 40-41 consist of thematic material of octaves in the right hand, with descending and ascending octave figures in the left hand. Measure 41 indicates a *rit.*, in preparation for a new section. Measures 42-59 comprise the next section, and consist of alternating meters of 3/4, 2/4, 3/8, and 5/8. This section has two markings of *a tempo*, and *un poco rubato*. The *a tempo* indicates a return to the original tempo after the previous *rit.* marking. The *un poco rubato* suggests limited freedom in tempo, however simultaneously maintaining a steady pulse. This section is similar to the thematic material, with the right hand containing octaves around the tonal center of the dominant key, B. The left hand contains a descending scale in octaves in treble clef. Measures 49-52 consist of three systems, with the left hand containing octave pedal tones

in the bottom system in bass clef. The middle system also contains chromatic descending octaves in the left hand. Measures 48-50 include a *rit.*, leading to a *molto accel.* from measures 51-59. Measures 51-59 consist of thematic material in the right hand containing octaves around middle C, and the following measures contain material an octave higher. Ben-Haim favors particular intervals in this variation, such as octaves, and perfect 5ths. He also divided the hands into three systems, as he continued to use this technique in later variations. This variation includes stylistic elements that are associated with Ben-Haim's style, such as accents, dotted figures, and *sf* markings. Similar to other variations, Ben-Haim also composed ties over the bar lines creating syncopation. His use of accents and frequent meter change enforce the sense of irregular meter. The dynamic marking for this variation is *ff* with the use of *sf* markings. The combination of *ff*, frequent accents, and a *Faster* tempo marking indicate a tumultuous atmosphere.

Measures 55-68 comprise variation 3, and the tempo marking is *Slower*, indicated as $\text{♩} = 60$, as show in Figure 3.16. Measures 55-59 consist of the first section, and contain meters of 9/8 and 12/8. The variation is divided into three systems, with a treble clef in the top system, and bass clef in the middle and bottom systems. The tonal center is in E Phrygian, however as the variation progresses modulation occurs. The right hand consists of thematic material varied in rhythm. The thematic material resembles melismas as there are florid triplet figures in the right hand. This variation's theme is less evident to seek out, as Ben-Haim has hidden the thematic notes in groups of multiple triplet figures.

The bass staff consists of a pedal point of E, establishing the tonic. The middle staff consists of dotted quarter note chromatic material of tone clusters that serve as the harmony. At the beginning of this variation, the dynamic marking is *mf*, and *sf* markings

are indicated on tone clusters in the top staff. Measures 60-62 consist of an episode in a tonal center of F. The bass note consists of F, while the top voice consists of 16th note figures in an F tonal center. This section is marked *rubato* and consists of accent and *sf* markings. Measures 63-68 consist of the final section, including meters of 9/8, 6/8, and 3/4. The tonal center begins in Eb and soon modulates to the tonic key of E. The texture continues with melismatic tuplet figures in the top system in the right hand. The middle voice serves as harmonic content including grace note figures and tone clusters. Ben-Haim's stylistic elements are portrayed continuously with accents, grace notes, ornamentation, and *sf* markings. Measures 67-68 consist of glissando scale figures beginning on Gb. The scale ends in an F tonal center with a *sffz* marking.

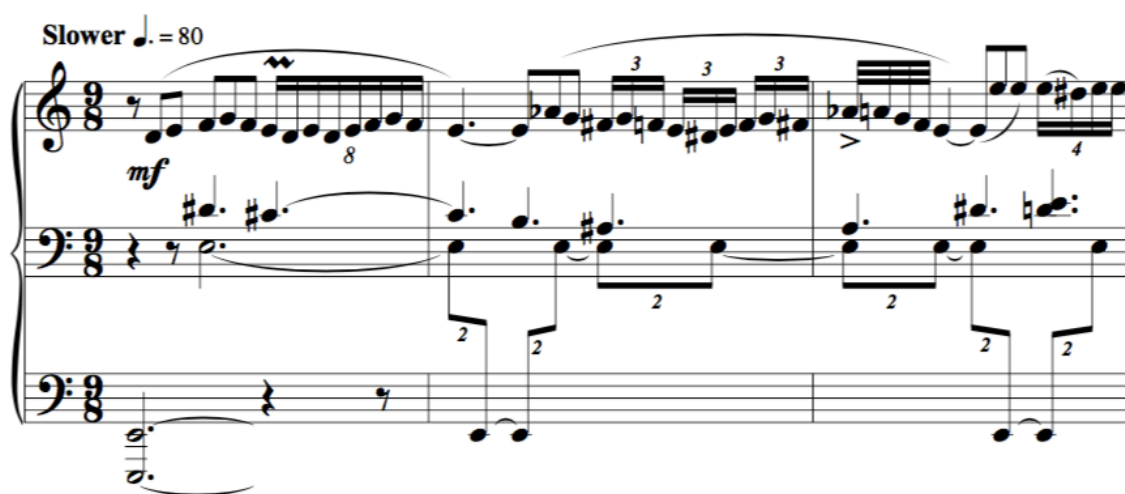


Figure 3.16: Variation 3, mm. 55-57

Measures 69-109 comprise variation 4, and the tempo marking is *Very fast*, indicated as $\text{♩} = 80$. Both hands are written in bass clef and the time signature is 6/8. The variation has a tonal center of Eb and the style is toccata-like with repetitive notes and

alternating hands. Measures 69-89 consist of repetitive Eb's in both hands. As the variation progresses, additional notes occur consisting of melodic material. Ben-Haim also used perfect fourths in the left hand that serve as harmonic material.

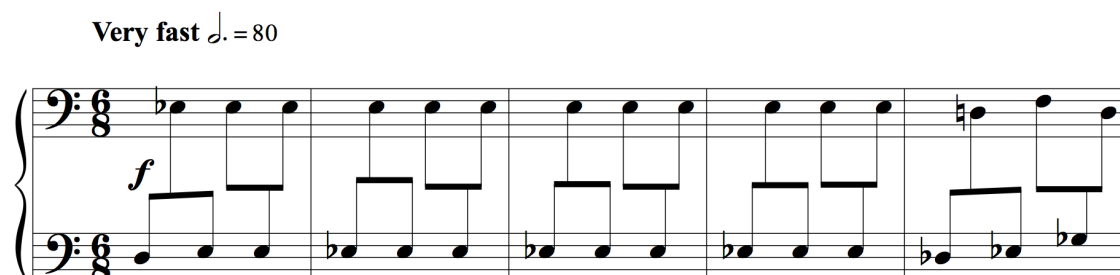


Figure 3.17: Variation 4, mm. 69-73

Measures 90-101 continue the toccata-like style and consist of thematic material in the right hand, including the notes D-C-B-C-B-A. The left hand consists of tone clusters of major seconds, major thirds, and perfect 5ths. Measures 102-106 consist of thematic notes in the right hand (E-F-G-F-E-D), and the right hand contains perfect 5ths. Measures 107-109 consist of an ascending scale figure, ending on a perfect fourth. Ben-Haim indicated a *sfz* marking and a *secco* marking on the last note, suggesting a dry and short sound. The stylistic elements of Ben-Haim's music are evident through the use of accents, *sfz* markings, and ornamentation.

Measures 110-138 comprise variation 5, and the tempo marking is *Very moderate*, ♩ = 100. The time signature consists of 2/4 and 3/4 and the variation contains an A tonal center. The left hand consists of thematic material and is varied in an eighth note rhythmic motive. The eighth note pattern in the left hand contains the following thematic notes: A-G-A-B|C-B-A-G. The right hand consists of 16th note quintuplet figures that consist of an ascending and descending chromatic line. The first section of the variation consists of material from measures 110-121.

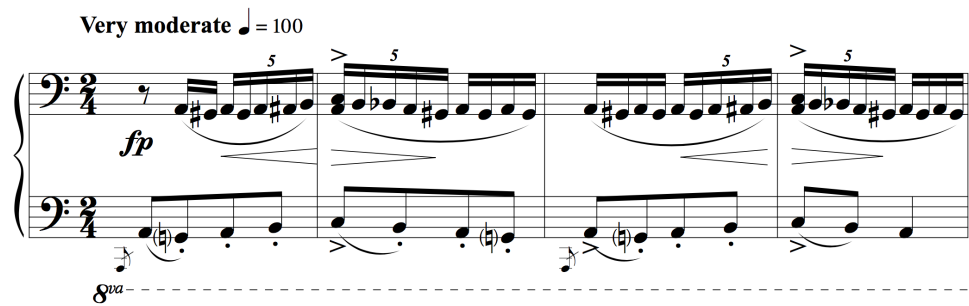


Figure 3.18: Variation 5, mm. 110-113

The left hand theme contains specific articulation including a two note slur, followed by staccato notes. Ben-Haim also included accents and *sf* markings on downbeats of measures, which emphasize the meter. Ben-Haim also indicated ornamentation on eighth notes on the downbeats of measures. In this section, both hands are in bass clef and the left hand has an *8va* marking. The keyboard range in this variation consists of a very low octave placement, while other variations consist of a higher octave placement.

Measures 122-129 comprise the next section of the variation, also having a tonal center on A. The left hand consists of a chromatic melodic line, which does not contain the exact thematic material. The left hand, however, hints at the theme by using similar intervals, creating a transposed figure of the original theme. Ben-Haim included a half note in the top voice that conveys a tonal center for the measure. He composed the half notes on every other measure on the downbeats. The half notes are G, F, and Fb, conveying a descending chromatic line. The right hand consists of 16th note ascending material, and Ben-Haim also included double thirds.

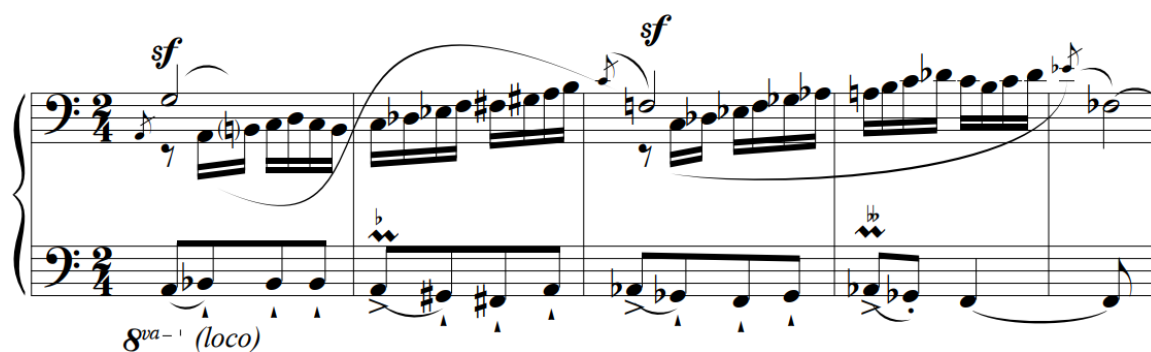


Figure 3.19: Variation 5, mm. 122-126

The dynamics continue to increase in sound as a *poco a poco crescendo* is marked throughout measures 126-128. Ben-Haim's stylistic elements continue with use of accents, *sf* markings, and ornamentation.

Measures 130-138 form the last section of the variation, which consists of tonal centers of E and F#. From measures 130-133, the left hand consists of thematic material beginning on Bb, creating a chromatic line. The right hand consists of ascending 16th note scale figures, including the use of double thirds. Measures 135-138 consist of a change in time signature to 3/4, and the tonal center modulates to F#. The left hand, incorporates thematic material by using similar intervals as the theme, using the following notes: A-G#|F#-E#|F#-G#. The right hand consists of a double third of D# and F# alternating with an E#. This section includes two *cresc.* markings in preparation for the last measure consisting of an *ff*. The variation concludes with octaves in both hands containing A-G#-F#, including a *rit.*

Measures 139-170 comprise variation 6, and the tempo marking is *a tempo*, indicated as $\text{♩} = 100$. The right hand is in treble clef and the left hand is in bass clef. The variation contains meters of 2/4, and 3/8. The tonal center is A, however, modulation occurs later in the variation to additional keys, such as F#. In measures 139-150, the left

hand consists of thematic material in an A tonal center. The theme is varied in rhythm, as the rhythmic motive consists of a dotted figure. The material also includes the theme in octaves.

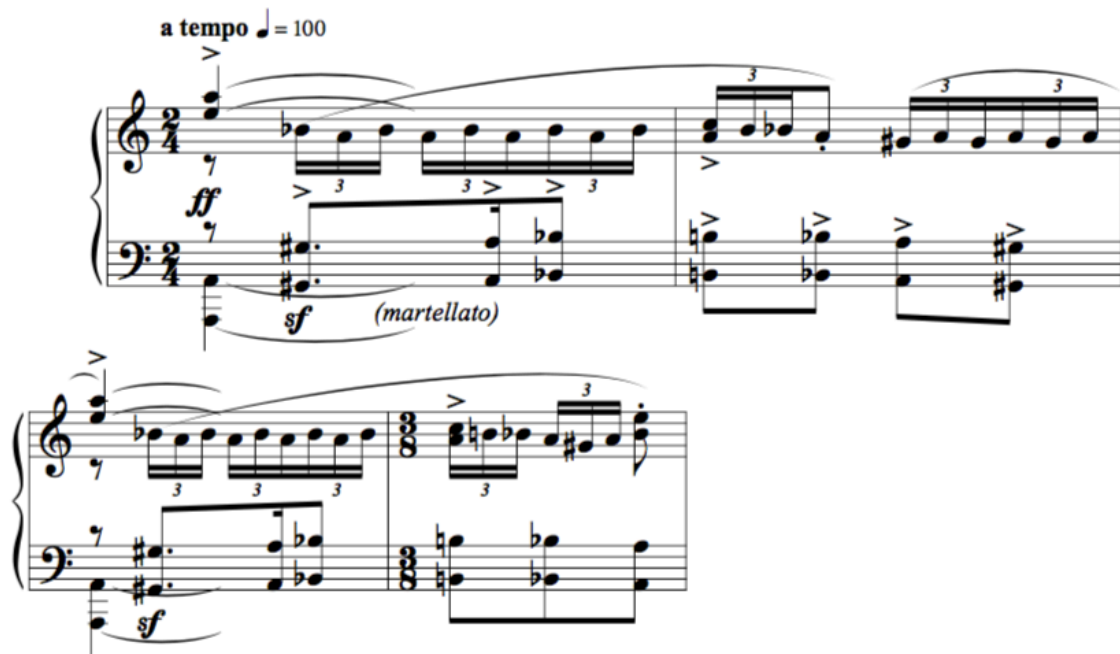


Figure 3.20: Variation 6, mm. 139-142

The left hand contains a *martellato* marking, and each octave includes an accent. The right hand consists of 16th note triplet and sextuplet figures on notes Bb and A. Octave chords occur every other measure on the downbeats. The chords consist of an A octave in the left hand and an A minor chord in the right hand, establishing the key area. Ben-Haim composed accents on each of these chords, which helps establish the meter and clarity of downbeats. Stylistic elements include Ben-Haim's use of accents, *sf* markings, and staccatos. This section has a dynamic marking of *ff* and can be considered one of the louder variations out of the set.

Measures 151-58 can be considered the B section and include melodic material in the left hand.

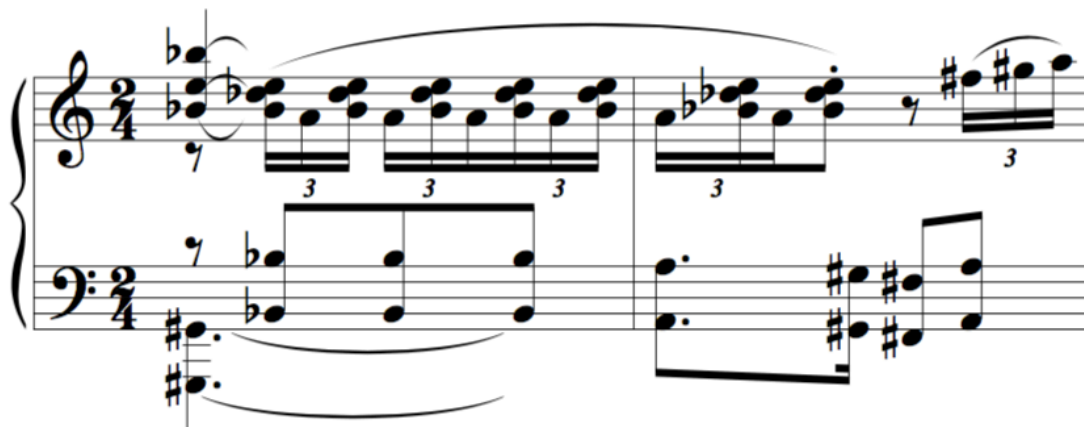


Figure 3.21: Variation 6, mm. 151-152

The left hand contains a chromatic line on the downbeats of every four measures. The line consists of: G \sharp -G-F, and contains accent markings on each octave. The right hand consists of 16th note triplet and sextuplet figures with chordal octaves on downbeats of measures. Stylistic elements continue to include accents, staccatos, and *sf* markings.

Measures 159-170 comprise the last section of the variation and include alternating meters of 2/4 and 3/8. The left hand dotted figure contains thematic material, beginning on the note C. Measures 159-165 consist of a chromatic line in the left hand containing the notes: C-Db-Cb-A. These octaves occur on the downbeats of measures including accents and *sf* markings. The right hand consists of 16th note triplet figures including octave chords on the downbeat of measures. Ben-Haim composed an *accel.* marking from measures 162-167 and includes a *rit.* marking at measure 168. The last 32nd note figure of the variation includes an *a tempo* marking that concludes the variation. Measures 166-168 consist of eighth note octaves on A, G, F \sharp , G \sharp , and A \sharp in the left hand. The right hand consists of 16th note triplet figures in a key center of F \sharp . The right hand contains alternation of a G major chord and an F \sharp . The end of measures 168 through measure 169 consist of a 32nd note figure in the right hand leading to a final octave chord in measure 169. Measure 169

consists of an octave G# in the left hand and a Bb chord in the right hand. The chord in measures 169 consists of a *marcato* and *secco* marking, as well as a *sffz*. Measure 170 consists of a whole rest with a fermata. Ben-Haim also included a (*short!*) marking over the rest, suggesting to play it without over holding it. Ben-Haim included a (*short!*) marking in the second movement of the sonata, as this marking helps contribute to his unique style.

Measures 171-186 comprise variation 7, and the tempo marking is *In quiet motion*, ♩. = 60. Both hands are written in treble clef, and the variation's meter consists of 9/8, 12/8, 6/8, 3/4, and 2/4. The tonal center is B, which is the dominant key of the movement. The thematic material is varied through rhythm and notation and is written in both the right hand and left hand.



Figure 3.22: Variation 7, mm. 171-173

Measure 171 contains a *dolce* marking, and a dynamic marking of *pp*. Measures 171-178 consist of section A, consisting of time signatures of 12/8 and 9/8. The right hand

and left hand contain thematic material, and both voices move in parallel motion against each other. The middle voice consists of 16th note figures, which contain additional counterpoint. A rhythmic motive that often occurs in the thematic material is a 16th note triplet figure. The right hand consists of an *8va* marking indicating the first note of the variation on B6, while the left hand's first note is B4. Stylistic elements include staccatos and accents, as well as an overall softer dynamic. The triplet figures, high octave range, and long melodic lines indicate a Middle Eastern sound.

Measures 179-182 comprise section B, and contain meters of 9/8 and 6/8. The B section is very similar to the B section in the beginning theme, as it presents thematic material with the exception of a key change to a B tonal center. The right hand contains thematic material beginning on B6, while the left hand consists of harmonic support. As the section progresses, Ben-Haim composed parallel fourths in the right hand. Stylistic elements include ornamentation, staccatos, and tenutos.

The variation concludes with a four-bar coda from measures 183-186. In measure 183, a *grazioso* marking occurs, and the meter is 3/4. The meter changes to 2/4 from measures 184-186. The right hand consists of double fourths, including the theme in the top voice. The left hand consists of harmonic content, supporting the right hand. Staccato markings are indicated on every double fourth, while both tenuto and staccato markings occur in the left hand. Measure 186 contains a *ppp* dynamic marking to conclude the variation. The movement ends with a quarter rest including a fermata sign. The technique of concluding variations with a rest and an additional fermata sign occurs in previous variations, and is one characteristic of Ben-Haim's unique style. This variation differs in character than previous variations because of the tender and graceful sound, including a

slower tempo marking.

Measures 187-199 comprise variation 8, and the tempo marking is *Very slow*, $\text{♩} = 40$. The meter includes time signatures of 5/4, 6/4, 7/4, and 4/4. The tonal centers consist of Eb and D. Measures 187-189 present thematic material in the right hand that is varied in rhythm and key. The theme is in a tonal center of Eb and consists of a rhythmic motive including 16th notes, 32nd notes, and triplet figures. The left begins with a tone cluster of C# and D, creating a minor second.



Figure 3.23: Variation 8, mm. 187-188

The beginning of the variation is marked *espress. e rubato*, and contains a *mp* dynamic marking. Stylistic elements include indications of accents and ornamentation. In this section, each measure contains a different time signature of either 5/4, 6/4, or 7/4. The frequent change of time signature creates an irregular sense of meter, however the left hand tone clusters contribute to the clarity of meter, as they occur on downbeats of measures.

Measures 190-192 present contrasting material in meters of 6/4 and 4/4. At measure 190, the right hand has a dynamic marking of *mf* and *espress.*, while the left hand contains a *sempre p!* marking. The right hand consists of B material in sextuplet and quintuplet figures, containing chromatic melismatic figures. The left hand contains tone clusters serving as harmonic support, including intervals such as perfect fourths, perfect 5ths, and minor seconds. Additional markings are included, such as grace notes with *sf* markings at

measure 191. At measure 192, Ben-Haim included a (*calm*) marking over a 11-tuplet figure, which concludes this section.

Thematic material returns at measure 193 and continues to the end of the variation through measure 199. The tonal center consists of D, and the melodic line contains thematic material including ascending chromatic figures. The left hand consists of tone clusters including perfect fifths, major seconds, and minor seconds. At measure 194, Ben-Haim included an *accel. (poco,)*, and returns to *a tempo* at measure 195. Measures 195-198 include *p*, *mp*, and *pp* markings. Measures 197-198 contain a low D in the left hand, establishing the tonal center. At measure 199 a D major chord is in the left hand, with a cluster chord in the right hand containing Eb, C#, and Bb. Ben-Haim also indicated a fermata and a (*long!*) marking at measure 199. Stylistic elements include continued use of accents, staccatos, and detailed dynamic markings throughout this variation. The variation includes elements portraying a middle eastern sound such as ornamentation, chromaticism, tone clusters, slow tempo, and melismatic figures. The theme and variations portray Ben-Haim's style, as each variation contains elements of his compositional writing.

The *Piano Sonata* is one of Ben-Haim's most important works as it conveys three compositional styles containing the *Preamble*, *Fugue*, and set of theme and *Variations*.

CHAPTER IV

CONCLUSION

Paul Ben-Haim was a composer who incorporated compositional techniques in his music including Israeli and Middle Eastern harmonies and sounds. In Ben-Haim's early life, he was interested in piano, violin, and conducting during his studies at the Munich Academy of Music (1920). After emigrating to Palestine in 1933, Ben-Haim focused on composing piano works. This study consists of a stylistic analysis of Ben-Haim's two major piano works.

Ben-Haim's two major piano works include his *Five Pieces for Piano, Op. 34*, and his *Piano Sonata, Op. 49*. Ben-Haim used forms and genres from the Western style. These forms include a five-movement suite consisting of stylized dances. In addition, Ben-Haim also composed a sonata consisting of three movements, in the style of fast, slow, fast.

Ben-Haim composed his pieces using forms such as ABA, and also composed pieces that are sectional, including several sections with transitional material. Ben-Haim used forms such as *Capriccio*, and *Toccata*. He also used interesting forms in his *Piano Sonata*, such as *Fugue* and *Variations*. In both works, Ben-Haim changed meter frequently using a combination of compound, duple, and triple meters. His style of meter shifts conveys a sense of irregular meter. The rhythm throughout both works includes features such as melismatic figures, florid 32nd note figures, and triplet figures. Melodic content in both works include themes using modes such as the Lydian scale, whole tone, and

pentatonic scale. In *Five Pieces for Piano, Op. 34*, each movement has a theme consisting of new melodic content in a dance style. In *Piano Sonata, Op. 49*, the second movement's theme includes a subject in the fugue, and the third movement includes a theme and variation set resembling a folk song. Keyboard usage in both works includes arpeggiation, and an emphasis on specific intervals such as parallel fourths. Other elements include use of a wide range of keyboard geography, and composing numerous *8va* symbols, producing high and low sounds. Stylistic elements throughout the works include ornamentation and accents. Ben-Haim indicates interesting dynamic markings, frequently changes the tempo, and included rubato markings. His articulation consists of staccato, marcato, legato, and two-note slur markings. Ben-Haim's dynamics often consist of sudden, subito markings including *sfz*, and *fp*. Ben-Haim's use of forms such as the fugue and variation, creates an interesting sound when combined with Israeli and Middle Eastern harmonies using chromaticism, whole tone, and pentatonic scales. Ben-Haim's music deserves to be heard and played by musicians who are interested in creating sounds from both Middle Eastern and Western traditions.

Recommendations for further study

This study consists of a theoretical and stylistic analysis for Paul Ben-Haim's *Five Pieces for Piano* (1943), *Op. 34* and his *Piano Sonata, Op. 49* (1954). Additional piano works by Ben-Haim that are suggested for study consist of:

1. *Piano Sonatina, Op. 46* (1938)
2. *Piano Concerto* (1949)
3. *Melody and Variations for Piano, Op. 42*, (1950)

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APPENDIX A: UNPUBLISHED AND PUBLISHED WORKS OF PAUL BEN-HAIM

Music for Piano

Suite No. 1, Op. 20a, 1933.

Suite No. 2, Op. 20b, 1935.

Nocturne, 1935.

Piano Sonatina, Op. 38, 1946.

5 Pieces for Piano, Op. 34, 1943.

Melody and Variations for Piano, Op. 42, 1950.

Chamsin, 1950.

Piano Sonata, Op. 49, 1954.

Music for Piano, Op. 53, 1957.

Music for Piano, Op. 57, 1967

Piano Concerto, 1949.

String works

String Quintet in E minor, 1919.

String Trio, 1927.

String Quartet No. 1, Op. 21, 1937.

Sonata for Solo Violin in G, 1951.

Serenade for Flute and String Trio, 1952.

Improvisation and Dance for violin and piano, 1971.

Music for Cello, 1973.

Choral works

Yoram, oratorio, 1931.

Variations on a Hebrew Melody, 1939.

Liturgical Cantata for Baritone, Chorus, and Orchestra or Organ, 1950.

Three Songs without words (For voice or instrument and piano), 1952.

A Book of Verses for Chorus, 1958.

Vision of a Prophet, cantata for Tenor, Chorus, and Orchestra, 1959.

Symphonic Metamorphoses on Bach Chorale "Wer nun den lieben Gott läßt walten," for orchestra, 1960.

Lift up your Heads, motet for Soprano and 8 Instruments, 1961.

Arabic Song for voice and piano, 1962.

3 Psalms for Solo Voices, Chorus, and Orchestra, 1962.

A Hymn to the Desert for Soprano, Baritone, Chorus, and Orchestra, 1963.

Myrtle Blossoms from Eden for Soprano or Tenor, Alto or Baritone, and Piano or Chamber Orchestra, 1966.

Friday Evening Service, for Soprano, Tenor, Chorus, and Organ or 9 Instruments, 1967.

6 Sephardic Songs for Chorus, 1971.

Chamber and symphonic works

String Trio, 1927.

Piano Quartet, 1927.

Concerto Grosso, 1931.

Pan, symphonic poem, 1931.

Pastorale Variée for clarinet, harp, and string orchestra, Op. 31b, 1935.

Clarinet Quintet, 1937.

Piano Trio, 1939.

Symphony No. 1, 1940.

“Yiskor” Evocation for Violin and Orchestra, Op. 32, 1942.

Symphony No. 2, 1945.

Concerto for Strings, op. 40, 1947.

Fanfare to Israel, 1950.

From Israel, 1951.

The Sweet Psalmist of Israel, 1953.

To the Chief Musician, 1958.

Violin Concerto, 1960.

Dance and Invocation, 1960.

Capriccio for Piano and Orchestra, 1960.

Cello Concerto, 1962.

The Eternal Theme, 1965.

Divertimento for Flute and Chamber Orchestra, 1971-1972.

SOURCES FOR APPENDIX A:

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Oron, Aryeh. “Paul Ben-Haim (composer, arranger).” *Bach Cantatas Website*.
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<http://www.classicalarchives.com/composer/11030.html#tvf=tracks&tv=music>
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APPENDIX B: RECITAL PROGRAMS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

RACHEL BLETSTEIN, *piano*

in

DOCTORAL RECITAL

**Thursday, December 1, 2016
7:30 PM • Recital Hall**

Concerto No. 1 in D Minor, BWV 1052	Johann Sebastian Bach
I. Allegro	(1685-1750)
II. Adagio	
III. Allegro	

Adrian Quiroga, piano

Estampes, L. 100	Claude Debussy
I. Pagodes	(1862-1918)
II. La soirée dans Grenade	
III. Jardins sous la pluie	

From <i>Five Pieces for Piano</i> , Op. 34	Paul Ben-Haim
III. Capriccio Agitato	(1897-1984)
IV. Canzonetta	
V. Toccata	

Souvenir de Porto Rico, Op. 31	Louis Moreau Gottschalk
	(1829-1869)

Ms. Bletstein is a student of Phillip Bush. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Pedagogy.



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

RACHEL BLETSTEIN, *piano*

in

GRADUATE RECITAL

**Thursday, February 1, 2017
6:00 PM • Recital Hall**

Chromatic Fantasy and Fugue, BWV 903 J.S. Bach (1685-1750)

Phantasiestücke, Op. 12 Robert Schumann (1810-1856)
Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

Etude No. 6 Philip Glass (b. 1937)

Etude Op. 40, No. 3 Nikolai Kapustin (b. 1937)

*Ms. Bletstein is a student of Phillip Bush.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Piano Pedagogy.*

APPENDIX C: PERMISSIONS

Tova Schreiber <schreiber63@gmail.com>
To: Rachel Bletstein <rachel.bletstein@gmail.com>

Tue, Dec 19, 2017 at 4:33 PM

Dear Rachel,
My name is Tova and I'm Joel Schreiber's daughter.
I give you permission to use examples of Paul Ben-Haim's work, Five Pieces for Piano, Op. 34.
It will be nice to see examples that you would use.
Good luck

Tova Schreiber



January 29, 2018

Ms. Rachel Bletstein,

License

Israel Music Institute authorizes the use of the requested passages in the attached list from the work Piano Sonata, Op. 49 by Paul Ben-Haim:

Movement I-Preamble: Measures 1-4
Movement I-Preamble: Measures 9-10
Movement I-Preamble: Measures 18-20
Movement I-Preamble: Measures 28-29
Movement I-Preamble: Measures 46-49
Movement I-Preamble: Measures 92-93
Movement I-Preamble: Measures 102-103
Movement II-Fugue: Measures 1-4
Movement II-Fugue: Measures 5-7
Movement II-Fugue: Measures 19-23
Movement II-Fugue: Measures 27-30
Movement II-Fugue: Measure 56
Movement III-Variation: Measures 1-8
Movement III-Variation: Measures 23-26
Movement III-Variation: Measures 35-36
Movement III-Variations: Measures 55-57
Movement III-Variations: Measures 69-73
Movement III-Variations: Measures 110-113
Movement III-Variations: Measures 122-126
Movement III-Variations: Measures 139-142
Movement III-Variations: Measures 151-152

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Yoram Youngerman, Director
Israel Music Institute